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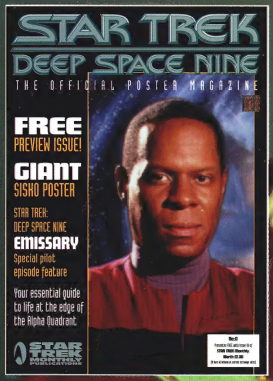

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"As a physician you of all people should appreciate the dangers of reopening old wounds."

– Captain Kirk to McCoy

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New Trekkers Start Here!

Star Trek

– Created by Gene Roddenberry

Star Trek first aired on 8 September 1966 in the US (July 1969 in the UK), running for three seasons (79 episodes). Cancelled in 1969, the show, concerning the five year mission of the crew of the *U.S.S. Enterprise*, went into US syndication, spawned an animated series in 1973 and six feature films. All are available from *CIC Video*.

Key crew members: *Captain James T. Kirk* (William Shatner), half-Human, half-Vulcan *Mr Spock* (Leonard Nimoy), *Chief Engineer Montgomery Scott* or 'Scotty' (James Doohan), *Dr Leonard McCoy* or 'Bones' (DeForest Kelley), *Uhura* (Nichelle Nichols), *Hikaru Sulu* (George Takei) and *Ensign Pavel Chekov* (Walter Koenig).

Star Trek: The Next Generation

– Created by Gene Roddenberry

The second *Star Trek* series focused on the adventures of the *U.S.S. Enterprise NCC-1701-D*. The 178 episode series ran for seven seasons made for US syndication between 1987 and 1994. It's being screened in the UK on Sky One and is available on *CIC Video*, and has spawned one feature film. A second, *Star Trek: First Contact*, is in production and due for a UK release on 9 December 1996.

Key crew members: *Captain Jean-Luc Picard* (Patrick Stewart), *Commander William Riker* (Jonathan Frakes), the android *Lieutenant Commander Data* (Brent Spiner), *Counselor Deanna Troi* (Marina Sirtis), *Lieutenant Commander Geordi La Forge* (LeVar Burton), *Dr Beverly Crusher* (Gates McFadden) and the *Klingon Lieutenant Worf* (Michael Dorn). Other important characters include hostess of the Ten Forward lounge *Guinan* (Whoopi Goldberg), *Lieutenant Reg Barclay* (Dwight Schultz) and the extra-dimensional entity *Q* (John De Lancie).

Star Trek: Deep Space Nine

– Created by Rick Berman and Michael Piller

This space-station based *Star Trek* television series, again made for US syndication, began in 1992. The series' fifth season will soon go into production. The second season is being screened on BBC2, the fourth on Sky One. Episodes are available from *CIC Video*.

Key crew members: *Captain Benjamin Sisko* (Avery Brooks), alongside *Lieutenant Commander Worf* (Michael Dorn) *Lieutenant Jadzia Dax* (Terry Farrell), *Dr Julian Bashir* (Alexander Siddig), *Constable Odo* (René Auberjonois), *Chief Miles O'Brien* (Colm Meaney), *Major Kira Nerys* (Nana Visitor), *Ferengi* bartender *Quark* (Armin Shimerman), *Jake Sisko* (Cirroc Lofton), *Rom* (Max Grodenchik) and *Nog* (Aron Eisenberg).

Star Trek: Voyager

– Created by Rick Berman, Michael Piller and Jeri Taylor

The latest *Star Trek* series is set aboard the *U.S.S. Voyager*, marooned over 70 thousand light years from Federation space and struggling to find a way home with a mis-matched crew of Starfleet officers and rebel Maquis. A third season is in production. The series is being shown on Sky One and will begin transmission this autumn on the BBC. Episodes are being released by *CIC Video*.

Key crew members: *Captain Kathryn Janeway* (Kate Mulgrew), *Lieutenant Tuvok* (Tim Russ), the holographic *Doctor* (Robert Picardo), *Commander Chakotay* (Robert Beltran), *Neelix* (Ethan Philips), Neelix's *Ocampa* Companion *Kes* (Jennifer Lien), *Lieutenant B'Elanna Torres* (Roxann Biggs-Dawson), *Ensign Harry Kim* (Garrett Wang) and *Lieutenant Tom Paris* (Robert Duncan McNeill).

Star Trek: The Motion Picture

Kirk is reunited with his original crew to save the Earth from the powerful machine life form V'ger.

Star Trek II: The Wrath of Khan

Spock is killed when genetic superman *Khan* escapes planetary exile and seeks revenge on Admiral Kirk using the secret Project Genesis device.

Star Trek III: The Search for Spock

Kirk jeopardises his career by stealing the *U.S.S. Enterprise* in an attempt to rescue Spock's body from the Genesis planet and reunite it with its *katra*.

Star Trek IV: The Voyage Home

Kirk and crew journey back in time to San Francisco in 1986 in order to bring two whales back to the future and avert global catastrophe.

Star Trek V: The Final Frontier

Spock's half-brother hijacks the *U.S.S. Enterprise* to pursue his visions of God at the centre of the galaxy.

Star Trek VI: The Undiscovered Country

Kirk and McCoy are wrongly convicted for the assassination of Klingon chancellor *Gorkon*.

Star Trek: Generations

The first feature film to star the *ST:TNG* crew, and to bring together the two captains of the *U.S.S. Enterprise*: Kirk and Picard.

Star Trek: First Contact

The *ST:TNG* crew, re-united once more, face the renewed threat of the *Borg* collective – who are deadlier than ever before!

***Star Trek* Abbreviations**

STAR TREK Monthly often uses the following abbreviations as the accepted shortened forms for series and film titles. ***ST*** *(Star Trek* - the original series*)*; ***ST:TAS*** *(Star Trek: The Animated Series)*; ***ST:TNG*** *(Star Trek: The Next Generation)* ***ST:DS9*** *(Star Trek: Deep Space Nine)*; ***ST:VOY*** *(Star Trek: Voyager)*; ***ST:TMP*** *(Star Trek: The Motion Picture)*; ***STII:TWOK*** *(Star Trek II: The Wrath of Khan)*; ***STIII:TSFS*** *(Star Trek III: The Search For Spock)*; ***STIV:TVH*** *(Star Trek IV: The Voyage Home)*; ***STV:TFF*** *(Star Trek V: The Final Frontier)*; ***STVI:TUC*** *(Star Trek VI: The Undiscovered Country)*; ***STG*** *(Star Trek Generations)*; ST:FC *(Star Trek: First Contact)*

Make It So

"That child of yours is about to destroy every living thing on Earth. Now what do you suggest we do? Spank it?!"

– Doctor McCoy to Mr Spock, *Star Trek: The Motion Picture*

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This issue's free gift, the preview issue of the *Star Trek: Deep Space Nine* Official Poster Magazine, is but one of many new projects from *Titan Magazines*. Every issue in the months to come will focus on an individual episode of *Star Trek: Deep Space Nine* and offer a fascinating insight into the making of this terrific space station-based series. Your feedback on our first introductory issue is more than welcome!

In this month's issue of *STAR TREK Monthly* we focus on 24th (and a bit of 23rd) Century medicine, with some illuminating comments on the role of various Doctors from the actors that played them, including the master of *Star Trek* medicine himself DeForest Kelley; our very own Alexander Siddig; and *Star Trek's* newest and most unusual physician, the holographic Robert Picardo. Unfortunately, Gates McFadden, who was busy filming *Star Trek: First Contact* as this issue was being completed, was unable to contribute. We are sure that when her time is less fraught dealing with the *Borg* we will be able to devote some pages to her work! ■

John Freeman, Editor

Code Of Honour

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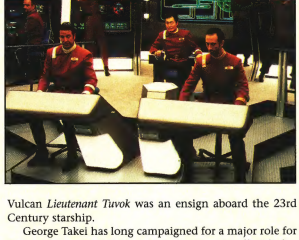
NEW VOYAGES FOR CAPTAIN SULU?

STAR TREK Monthly has recently been bombarded by reports of plans for a new *Star Trek* series starring *Captain Hikaru Sulu* and the crew of the *U.S.S. Excelsior*.

Both *Star Trek* Executive Producer Rick Berman and script co-ordinator Lolita Fatjo have denied there are any plans for yet another *Star Trek* series, which seem to have sprung from George Takei's guest star role as Captain Hikaru Sulu in the upcoming *Star Trek: Voyager* episode *Flashback*, scheduled for transmission later this year in the US as part of that show's third season. The episode, which has already been recorded, also features Grace Lee Whitney (see report and interview last issue), who reprises her *Star Trek VI: The Undiscovered Country* role as *Lieutenant Commander Janice Rand*. Nichelle Nichols, who was slated to cameo as *Lt. Uhura*, declined the part because it was only a call from the *U.S.S. Enterprise NCC-1701-A*.

Star Trek: Voyager has already seen one link between it and the original series: the episode *Tattoo* revealed that Captain Sulu sponsored *Commander Chakotay*'s entrance to Starfleet Academy. In the forthcoming episode the bridge of the *U.S.S. Excelsior* has been recreated, just as it looked in *STVI:TUC* and the actors who played the first officer, *Commander Valtane*, and helmsman *Boris* also appear. US television reports revealed that in the story the Vulcan *Lieutenant Tavok* was an ensign aboard the 23rd Century starship.



George Takei has long campaigned for a major role for Sulu and it seems his efforts have finally paid off with this anniversary appearance. In addition to its status as a 30th anniversary tribute episode, *Flashback* will also be adapted into a book by *Simon & Schuster*. If there are further developments, *STAR TREK Monthly* will bring you full details in future issues! ■

Mirror, Mirror

News on *Star Trek* actors and production crew, direct from the US West Coast by Lou Anders

Following our report last issue that *Star Trek* writer **Harlan Ellison** suffered a heart attack that led to quadruple bypass surgery, we can report he has since been released from hospital and is resting at home. The writer's home was deluged with get well messages when the news broke.

Even though he is dividing himself between *Star Trek: Deep Space Nine* and *Star Trek: First Contact*, **Michael Dorn** is as busy as ever with additional projects. Michael is entering his second year of hosting *World of Wonder*, for the Discovery Channel. He just recently completed taping the last of his segments for *Disney*'s animated series, *Gargoyles*, which, of course, also features the voices of *Star Trek: The Next Generation* pals Marina Sirtis and Jonathan Frakes. Now, with *Gargoyles* completed, Michael begins involvement with a new animated series, *Captain Simian and the Space Monkeys*, produced by *Hallmark*. The series is a science fiction send-up starring a super-evolved monkey and his errant ape crew.

George Takei is currently involved in a major cartoon project of his own. His voice will soon be heard in an animated feature based on a Chinese legend and coming from *Walt Disney Studios*. Takei will play the 'great ancestor' in *The Legend of Mah Fu Lan*. The film should be released summer of 1997. As always, Takei is still plugging the possible return of Captain Sulu and the *U.S.S. Excelsior*. On a recent appearance on America On-Line, Takei told audiences the good news that his upcoming appearance on *Star Trek: Voyager* is apparently being viewed by the higher-ups at *Paramount Pictures* as a potential pilot for a possible spin-off Sulu series (see above).

William Shatner has agreed to star in a movie about four-time Stanley Cup champion Gordie Howe. *USA Today* says the film is based on the book *My Three Hockey Players* by Howe's wife Colleen. The Canadian legend came out of retirement to play with his sons Mark and ➔

IN BRIEF...

STAR TREK *ON* TELEVISION – UPDATE

August looks to be a quiet month for Star Trek *on British television, although it ends with a bang when BBC2 devotes August Bank Holiday Monday night to the series, incorporating documentary material and the* Star Trek: Voyager *pilot,* Caretaker. *The first season of* ST:VOY *may follow in September, but BBC schedules for the autumn were still in the planning stages as we went to press.*

In the US, the United Paramount Network Fall Schedule was announced in mid-May. Star Trek: Voyager *will continue to be its flagship show as it enters its third season later this year, moving to Wednesday nights from Monday.*

The network's new three weekday-night schedules will include five new comedy shows. UPN, which launched only with drama shows almost 18 months ago, has been keen to stress the changes will only improve its ratings. "We're not abandoning dramas – we like dramas," says UPN Entertainment President Michael Sullivan, "but we are going to bring comedy on this network."

The comedies include Homeboys in Outer Space, *about a pair of 23rd Century 'brothers' who hang in the universe at large, hopping from one galaxy to another in their Space Hoopty. One new drama,* The Burning Zone, *has also been added. The series centres on a unique group of virologists and scientists whose goal is to overcome microscopic enemies before it's too late. UPN series not returning in the fall include the cult show* Nowhere Man *and* Paranormal Borderline *(which was hosted by Jonathan Frakes).*

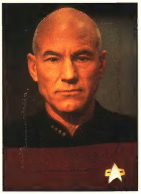
Responding to US press reports that both Star Trek: Deep Space Nine *and* Star Trek: Voyager *face fierce competition from an increasing number of syndicated shows and the new cable networks, UPN entertainment president Michael Sullivan dismissed* ST:VOY*'s lower ratings in recent months (down from 11.1 to 7.5 million viewers –* ST:DS9 *fell from 10.9 million to 9.3 million in the same period). "A minor downtrend may be happening," he says, "but our core viewers are still there. And the feature film will definitely punch things up."*

The Best o

Paramount Pictures recently gave their own television entertainment show privileged access to the set of *Star Trek: First Contact*, offering a tantalising taste of the movie, on which principal photography is all but complete.

The Wednesday 22 May *Entertainment Tonight*, shown nation-wide in the US, went behind the scenes of *Star Trek: First Contact* and took viewers on a brief tour of the extensive sets. This included the new Bridge, which has the same general configuration as before, but *Commander William T. Riker* and *Counselor Deanna Troi* now have their own separate workstations near the captain, instead of the 'couch' configuration seen previously in *Star Trek: The Next Generation*. The Briefing Room also has the same general configuration as before.

Close-ups revealed plenty of read-out displays, including images of the new *U.S.S. Enterprise NCC-1701-E*, and the new uniforms were revealed to be black jump-suits similar to the current *Star Trek: Deep Space Nine* and *Star Trek: Voyager* uniforms but with grey shoulders. The collars are colour-coded by department (*Captain Jean Luc-Picard* and Riker have red collars, *Doctor Beverly Crusher* a turquoise collar, etc.) The collars also feature rank pips as before, and the sleeves around the wrist have a band of colour which matches the collar colour.



develops a friendship with Picard.

US distributor *Sony Theatres* announced a slight change to the release date of the film, now 27 November. UK distributors *UIP* have confirmed the UK release as 9 December, just two weeks later. A £1 million promotional budget has been allocated for the UK; the film will be shown on 300 screens nation-wide. *UIP*, who have been planning the publicity campaign for the movie for 18 months, have also revealed there will be marathons of the first seven *Star Trek* films in selected major cinemas. ■

STAR TREK®: FIRST CONTACT™

- Movie update

● While co-hosting the US programme *UFO's Tonight* on the Cable Radio Network, Dwight Schultz revealed that he has a cameo as Barclay in the movie. Nurse Ogawa (Patty Yasutake) will also appear; the producers have also recalled several *Star Trek: The Next Generation* regular extras from the series to appear.

● Marina Sirtis and Gates McFadden will have bigger roles than in *Star Trek Generations*. The writers added extra dialogue for Doctor Crusher at McFadden's request during re-writing sessions in April.

● According to *Star Trek* licensee *Playmates* (who are already getting ready to market it), the film will show us the Phoenix Rocket – the first warp-drive equipped ship. A model of the ship has been sitting on co-writer Brannon Braga's desk for several months...

● The new *U.S.S. Enterprise NCC-1701-E* will be a *Sovereign* Class starship, and has a launch stardate of 49827.5, according to its bridge plaque.

● Drafts of the *Star Trek: First Contact* film reveal the source of some of the Internet and fan rumours about the new movie, including apparently abandoned plans for Avery Brooks' cameo appearance. Bogus scripts and outlines to the film have also been placed on the Internet by a variety of people...

It's been confirmed on both *Entertainment Tonight* and in other media that the character *Geordi La Forge* will no longer be wearing his VISOR in the new film. He has implanted cybernetic eyes with a circuitry pattern where the eye-colour and iris should be. Doctor Crusher has a change of appearance too: she'll have blonde hair.

Several well-known *Star Trek* faces will be making appearances too: both Dwight Schultz (*Lieutenant Barclay*) and Robert Picardo (*The Doctor*) are featured in small, cameo appearances as their familiar characters, and look out for Ethan Phillips (*Neelix*), who appears in a completely different guise. As previously reported in *STAR TREK Monthly*, James Cromwell will play *Zephrem Cochrane* in the film, which features the all-new, re-designed *Borg* as villains. Alfre Woodard plays *Millie*, who

HAPPY BIRTHDAY!
29 July: Wil Wheaton
19 August : Gene Roddenberry (1921-1991)
19 August: Jonathan Frakes
21 August: Kim Cattrall
24 August: Jennifer Lien
28 August: Gates McFadden

Previous page: **Bottom left:** *Gargoyles, Space Monkeys and Klingons – Michael Dorn keeps work interesting*
Bottom right: *James Doohan lends his talents to the insidious world of advertising*
This page: **Top left:** *Stephen Hawking takes acting lessons from an android*
Top right: *Avery Brooks aptly receives a doctorate just in time for our Doctors issue*

Marty. Following Leonard Nimoy's appearance on *Muppets Tonight* in March, in a *Star Trek* parody, 'Deep Dish Nine', Shatner was scheduled to reprise his role from the classic *The Twilight Zone* episode *Nightmare at 20,000 Feet*. The series, however, has been put on hiatus, so it may be a while before viewers see Shatner hamming it up with Ms. Piggy.

Leonard Nimoy recently received an honorary doctorate in Humane Letters as part of his speaking at the commencement ceremonies of Sierra Nevada College, while **Avery Brooks** received an honorary Doctor of Fine Arts degree from US Oberlin College during graduation ceremonies in May.

Patrick Stewart returns to the stage in Los Angeles. He will be performing excerpts from *Camelot* at the Hollywood Bowl from 13 – 15 September. Saturday's show will apparently be broadcast live on the local United Paramount Network affiliate, UPN 13 KCOP. Stewart recently told audiences at the Pasadena Grand Slam Convention that he was flying to New York to discuss the possibility of another Shakespeare production. He also said that there is, at long last, some active interest from people who would like to film his version of Dickens' *A Christmas Carol*, which he has performed as a one man show for several years. As Stewart says, "I have always said I would never film it unless I had played it for three or four weeks, because I can't go cold into a film. I feel so differently about *A Christmas Carol* after three weeks than I do at the beginning of the three weeks. In addition, I'm also talking about the possibility of a stage play in London, England, sometime in the next nine months."

Ashley Judd, who played Ensign Robin Lefler in *ST:TNG – The Game*, stars in *HBO Pictures' Norma Jean & Marilyn*. Ashley plays Norma. Mira Sorvino, of *Mighty Aphrodite*, plays Marilyn. For those who don't know, Norma Jean was Marilyn Monroe's name before she became Marilyn Monroe. In this film, the two personalities will actually interact side by side. While it airs on HBO in the States, *Miramax* has acquired the rights to release *Norma Jean & Marilyn* theatrically overseas. Ashley herself was recently voted one of the 50 most beautiful people by *People Magazine*.

Barbara Luna, who played Marlena in the classic original series episode *Mirror, Mirror,* emerges from semi-retirement to appear in the upcoming independent release, *Fool's Paradise*, a comedy written and directed by Richard Zacca. As Luna says, "When they said, 'We would love you to come and do this job in Jamaica,' I said, 'You're on.' I didn't even see a script. I just thought, 'Gee... go to Jamaica.' The perks of show business are just wonderful, all these paid vacations. It really beats working, doesn't it?"

DreamWorks has just paid a record sum for a script pitch, around two million US dollars. Steven Spielberg himself will direct *Newport*, the true story of a married couple, Newport and Meinel, two highly functional people who both suffer from Asperger Syndrome. Asperger Syndrome is a communication disorder that has characteristics similar to autism. Having trouble spotting the *Star Trek* connection? Well, just hold on. The real life Meinel shaves her head and paints her face blue for her re-occurring, non-speaking role as a *Bolian* on *Star Trek: Deep Space Nine*.

The 17 February issue of *Radio Times* has an interview with Professor **Stephen Hawking** who was asked about his appearance on the *ST:TNG* episode *Descent*. "I enjoy *Star Trek* and think that science fiction serves a useful purpose in expanding the imagination," he said. "Although we may not be able to boldly go where no man (or woman) has gone before, we can do so in the mind. Science and science fiction stimulate each other. The script that the *Star Trek* producers provided for my brief scene was good, and the actual filming in the *Paramount* studios in Los Angeles was fun. But I won't be giving up the day job just yet."

James Doohan provides the voice-over for a current television advert in the UK for *Rowntrees* Fruit Pastilles. Reportedly, Doohan says, "There's more to eating one than you think" to the accompaniment of the original series Red Alert klaxon.

STAR TREK Monthly is happy to report that composers **Jay Chattaway** and **Dennis McCarthy** (interviewed this issue) recently won the 1996 ASCAP Film & Television Music Award for their respective scores for *Star Trek: Deep Space Nine*. Both composers also won in the 'Most Performed Underscore' category as well.

Finally, *STAR TREK Monthly* contributor **Ian Spelling** recently went one better than all our other writers by gaining an extra role in an upcoming *Star Trek: Voyager* episode. Spelling, also a writer for the *New York Times* and US magazine *Starlog*, plays a *Drayan* guard searching for *Lieutenant Tuvok* (Tim Russ). As elated as he was to snag the part, Spelling said he would have eaten "a pound of Klingon gagh to snag a line of dialogue," but director James Conway explained that would have thrown him off-budget and earned the wrath of the Screen Actors Guild. If the scene isn't cut, watch out for him in *Innocence,* out on *CIC Video* later this year. ■

MINORITY CHARACTERS CALL

The grandson of Gene Roddenberry has endorsed demands by the Voyager Visibility Project that the programme's producers add a positive, on-going gay or lesbian character to the cast of **Star Trek: Voyager**. *Richard Compton Jr., stepson of Roddenberry's daughter Dawn said, "I wholeheartedly support the Voyager Visibility Project's efforts... only through 20th Century activism can the 23rd Century goal of a hateless society be met." Timothy Perkins, volunteer director of the Voyager Visibility Project, added: "Although* **Star Trek** *has produced one or two programmes that included 'metaphors' for gay and lesbian characters [***ST:TNG***'s* **Outcast** *and the third season* **ST:DS9** *episode* **Rejoined***], the characters portrayed in these programmes are inevitably aliens. We have yet to see a Human being or a member of the crew who is openly gay or lesbian," adds Perkins.*

When asked about the possibility of any gay or lesbian crew members at a recent convention, Kate Mulgrew immediately replied, "You've seen them, believe me." She said she understood the issue and felt that perhaps it would be addressed in an episode one day.

QUOTE OF THE MONTH

"When or if we do get married, no one will know. It's going to be quiet – because some part of this needs to be!"

– Nana Visitor in the US TV Guide, *discussing her relationship and impending parenthood with Alexander Siddig*

Mark Twain comes to Edinburgh

This August, Mark Twain is coming to Scotland. Well, maybe not Samuel Clemens himself, but the next best thing. Jerry Hardin, who portrayed the American humorist on the two-part *Star Trek: The Next Generation* episode, *Time's Arrow*, is appearing at the Edinburgh festival in his one-man play, *Mark Twain: One Man And His World*. In what is surely a unique opportunity, British *Star Trek* fans have a chance to see an actor portray on stage the same character that they saw him portray on television. The magnificent make-up and costume he uses in his show were created by the award-winning *ST:TNG* team.

Considering the ease with which Hardin brought life to the character of Mark Twain in *Time's Arrow*, it would be a safe assumption that this stage play predated his television performance and led to his being cast in the role. Not so. In actuality, the one-man play grew out of his appearance on *ST:TNG*. After they had filmed the first part, several members of the production crew, including the line producer and the director, Les Landau, took Hardin aside and strongly encouraged him to take the character to the stage. "You forget that's an actor portraying Mark Twain," says Landau. "Jerry is Mark Twain!"

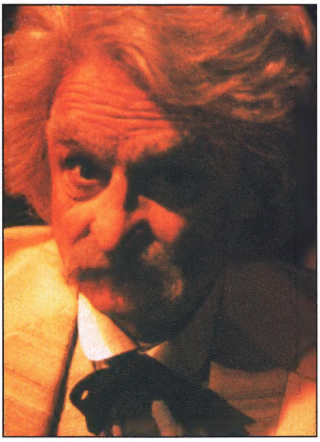
"That got my attention," Hardin explains. "When we finished doing that first episode, I went back and read some of Samuel Clemens' work. I was fascinated by it. So when I went back to do the second part, I walked onto the set and said, 'You guys talked me into it. I'm going to do a show with Mark Twain's work.' Les said, 'Good, when do we start? I'll direct it.'"

With Landau so enthusiastic, Hardin was trapped. He put together an hour and a half of Clemens' work and *Mark Twain: One Man and His World* was born. They tried it out first at a theatre in Virginia, where Hardin had worked before. The response was so good that Hardin now performs the piece whenever he has an opportunity, using material gathered together from some 30 or 40 different sources. "I don't generally admit this," says Hardin, "but my sense of it was as if the old boy had spoken to me. It just sort of fell into place."

The shape of the performance was dictated by the way Samuel Clemens himself used to appear on the lecture circuit. "It was Twain's sense of humour about what he had seen that made him so popular and opened the doors to his very lucrative endeavour of doing platform performances. When I decided to do the one man show, my feeling was that I would pick up on what he did. The pretence was always to be giving educational and moral lectures, but his were anything but moral, or intellectual either. I felt that the major influences in his early life were the riverboat, his trip across the country on horseback to Nevada, and the early years that he spent in Nevada as a silver miner. Writing for newspapers there was an extra way to make a dollar while he was trying to silver mine. Eventually he was run out of Nevada because he made up some story about some local yokels, and they threatened to kill him.

"All of that gave me a feeling about the kind of man that I thought he was. The rest of it was instinct. It was a deliberate choice to seek out that quality in the man and the material that I thought reflected it."

To Hardin's knowledge, this will be the first time any version of Twain will have been performed in the UK. Bringing the humorist's work across the Atlantic is a prospect he is very excited about, and his connection with both *Star Trek* and *The X-Files* (in which he played character Deep Throat) are certain to boost audiences. "Twain was embraced royally by the British in his own lifetime ," says Hardin. "I thought it would be a unique opportunity to see if they still dig his sense of humour." ■



"Mark Twain: One Man And His World
Mr Twain will make a few comments on the human being, his place in the world, his habits, his foibles, his fellow animals, all duly discussed and described."

Interview by Lou Anders.

***Mark Twain: One Man and His World* hits the Edinburgh Festival in August, running from 10 – 19, and then 21, 23, 25, 27 and 31 August at the Chaplaincy Centre. Box Office: 0131 226 5138.**

***Briefly...* Star Trek** *provided the focus for the International TV Festival in Nice, France, between 30 June and 4 July. The* **Star Trek** *Exhibition has moved - it is currently at the Bournemouth International Centre, Exeter Road, Bournemouth, where it will remain until 17 September. The exhibition will then move to Cologne, Germany, where it will remain until October. Special Effects supremo Ray Harryhausen will be joined by George Takei, Robin Curtis, William Campbell and Patricia Tallman at a science fiction convention, entitled Concord 96. The event runs from 23 - 26 August at the Raddison Edwardian Hotel, London, with all profits going to* **Marie Curie Cancer Care** *and* **The Woodland Trust.** *Details (enclose an s.a.e!): 138 Crosslands, Stantonbury, Milton Keynes MK14 6DF.*

Sources this issue: **Paramount Pictures, Dateline: Starfleet, SF Datalink** *(courtesy of Jay Badenhoop), the Bonn* **Star Trek** *Convention (May 10-12),* **Warp 10,** *Matthias Bertl.*

EVENING THE SCORE

As production begins on the fifth season of the series, we take time out while information on upcoming episodes remains confidential to go behind the scenes. This issue, Amanda JaNan Finch talks to composer Dennis McCarthy...

"I've been in space so long," Dennis McCarthy says, "I don't think I'll ever want to come back down again!" A veteran composer with experience ranging from Glen Campbell to the SF television show *V: The Final Battle*, McCarthy has a special affection for his *Star Trek* family. "I was sad to see *Star Trek: The Next Generation* go off the air," he says. "I really enjoyed doing that show, and I felt it was at a peak; it was strange that a show that was doing so well was suddenly yanked off the air. But *Star Trek: Deep Space Nine* is doing very well, and *Star Trek: Voyager* came out with its guns blazing, so it looks like we have quite a future ahead of us on the *Star Trek* franchise."

As a composer for television, McCarthy has grown accustomed to fast pace and strict deadlines. With little more time than a week to work on each episode, the composer has an ordered approach to the task of weaving a musical backdrop for the world of *Star Trek*.

"I go down to the studio and sit with the producers and the music editor and we look at the edited copy of the show in what we call a 'spotting' session. We discuss where music would work, where it would be good to take the music out. We'll discuss general styles and what would help propel the action. Maybe we want to mislead the audience and have a little fun. Then the music editor sends me his timing notes and I sit down at the piano, sharpen a pencil and start going at it!

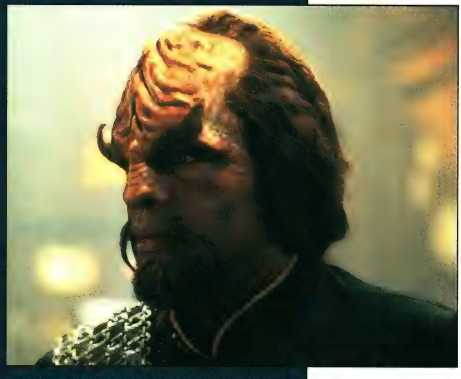
"I won't read the script before I cue the finished product. So when I walk in and see the show, I have an immediate visceral response to what I see without having any pre-knowledge of what the scene is supposed to be saying. You know how when you read scripts they say 'such-and-such' is very sad, 'blah, blah, blah,' and you look at it on the screen and you carry this thought with you. However, it turns out the director and the actor have decided to play it for humour and you end up still writing it sad because you've got 'script-itus.' I want to see the finished product, and I don't want to come in with any prejudicial thoughts."

McCarthy does his job with a style distinctly his own. At the centre of a semi-controversy over the more understated approach to scoring on the newest *Star Trek* shows, McCarthy explains the method to his madness. "Some fans like the old method of scoring which was done on the original series, which was much more dramatic and much more responsive to what's happening on the screen. In other words, if an attitude or a mood changed, boy, the music went right with it! Back in those days, that's what you did with scoring. If someone's eyebrow went up, the French Horns went up!"

When *ST:TNG* was just beginning, McCarthy sat down with Executive Producer Rick Berman and had a discussion about the role that music would play in the new series. "Rick said, 'You know, I really don't like that reac-

Above: *Capturing the moment – just how do you compose a piece around a herd of bloodthirsty Jem'Hadar?*
Right: *Can't you just hear them french horns!*

STAR TREK®: DEEP SPACE NINE™



Where else would he get the opportunity to compose an opera for an imaginary planet?

tive style of music. I like the music to show the general mood.' If there's tension, he wants the tension to continue through the scene, and if there's a slight joke, if we're in battle preparation, let's keep that excitement going without getting in the face of the audience and without walking out on the dialogue."

The producers wanted to steer clear of the big, roaring identifiable themes which detract from the storyline as well as the dialogue. It's tempting for a composer to lean towards big themes, McCarthy says, but it's important to work with the producer and the director's vision. "Everybody wants to make a statement, but if the producers say what they want, that's what you have to give them. I draw the analogy of a guy who goes to work as a carpenter. He starts his job and he's told to drive these nails into this board. He pulls out a hammer and someone tells him, 'No, we don't use hammers here; we use pipe wrenches to drive nails. So you make a decision. I can keep using a hammer and possibly lose my job, or I can say, 'Where do you keep your pipe wrenches?'"

McCarthy chose the pipe wrench and decided to approach his compositions for *Star Trek* like the second movements of symphonies. "In the first movement, the theme is introduced; in the second, everybody's already familiar with it, and now you're doing an exposition of the theme. I hate to say a 'wallpaper' approach, but that's kind of what it is. Now the series *V* was a different situation," he says of the miniseries and series he worked on prior to *Star Trek*. "In *V* we went for the throat. If some alien popped up, then we reacted."

It's not like *Star Trek* doesn't offer a fair amount of fun for a composer, though. Where else would he get the opportunity to compose an opera for an imaginary planet? Once he developed a Klingon opera for Lieutenant Worf to sing, McCarthy approached the task of teaching the lyrics and music to Michael Dorn. He laughs, "You've heard this guy's voice. I mean, he's a basso profundo, like a Russian bass, for goodness sake. And, as you can tell, I'm a tenor. The writers would put in these crazy operas – which were great fun, we really enjoyed them – and of course, I'd be the one who would have to write the music to the lyrics or whatever the writers came up with. So I would give Michael Dorn these tapes of me singing stuff. I am an actual tenor, and all I have are the high notes, unfortunately. So I would do the demonstrations about two octaves higher than he sings and he kept saying, 'Would you get somebody other than this girl to sing this?'"

When *Star Trek Generations* came along, Rick Berman turned the work of scoring over to McCarthy and its director David Carson. They got the chance to really take the gloves off. Doubling the size of his orchestra, McCarthy was able to work with new sounds and new power. "Oh, it was great. Eight French horns and the partridges in a pear tree and all that stuff. It's one of those things where you give a downbeat and what's left of your hair flies off the back of your head.

"I just went for the wall. I had great fun with the battle scenes, the Klingon explosions and the tension and the weirdness and everything else. Everything is on this huge, just huge, dynamic palette. The violas come up, and they'll just rip your shoes off. There's so much power available in all the sections, because you have so many players. It was just so effortless to write this thing. What was interesting was that I got back and the week after I finished the movie, I was back to work on *Star Trek: Deep Space Nine*. I realised then how much I enjoyed doing the smaller orchestra things, where you have to be a little more economical and make do with what you have and sort of think in smaller terms. So it was very interesting to see the difference: on the one hand, the huge, bombastic music of the feature and on the other the more introspective music of the television show. But there's value in both of them!" ■

Report by Amanda Finch

Above left: *Integrating the score with the actual show*
Above: *Worf ponders upon a new career as Pavarotti's stand-in*

"Gene [Roddenberry] posited a future that was hopeful, and he posited adventure and exploration and a family of people who enjoyed being together and looked forward to adventures."

Continuing last issue's interview with *Star Trek: Voyager* Executive Producer Jeri Taylor, by Larry Nemecek

This issue, Jeri Taylor offers her thoughts on the present and future of the series, especially now that Michael Piller has departed to develop his own motion picture projects. His move leaves her alone at the helm, much like the last two seasons of *Star Trek: The Next Generation*...

The last two years on *ST:TNG* you didn't do as much hands-on credit writing as you have lately – will that change as well now that you're the sole executive writing producer?

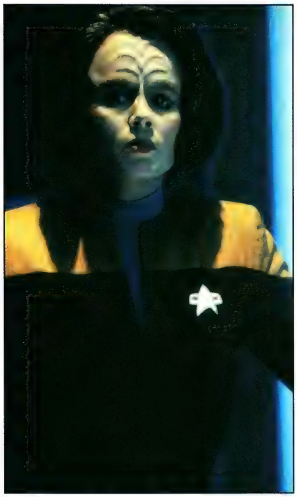
The staff that I have [Brannon Braga, Ken Biller, Lisa Klink, and now the returning Joe Menosky] is really, I think, quite capable of doing their own rewriting and I don't think we will be using writers from the outside to do much teleplay. I will count on them for stories, but with five writers basically to keep busy I think the teleplays will be done in-house and I shouldn't have to do that much rewriting. So I would hope that I could continue to do some originals; I do that. But I do have to keep myself in reserve for that final pass-through (on other scripts).

We remember those last couple of years on *ST:TNG* when you thought you had to keep your hand in on credits.

That's right; people don't think I have anything to do with the writing (if her name does not appear with a writing credit each story). And even now, it's curious to me: I know in the Internet there's sort of a lot of alarm about Michael's leaving, and the entire thrust of it seems to be "Oh no, Michael's leaving and now Rick will be in charge!" and my name does not even appear – which shows that I am, in the minds of most people, sort of a non-entity! (laughs). I

WAVING GOOD-BYE TO THE KAZON

Jeri Taylor



Opposite page:
Top left: Flashback
Top right: Resolutions
This page:
Left: Resolutions
Far left: Meld
Below: Death Wish

don't have a huge ego, and apparently that has translated into people not being highly aware of me.

Well, a lot of people do know who's the head writer, if you will, and what that means as far as personal choices. For instance, you told our readers a few months ago that the *Kazon*'s time has come ...

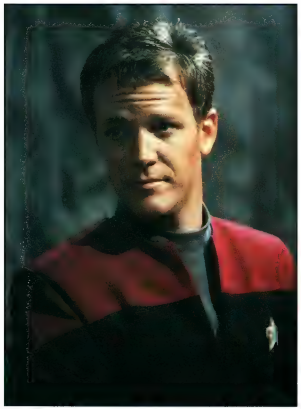
Absolutely! It's more than 'come', actually. I think that we dwelt too much on the Kazon this year and it was one of the things that didn't work about the season. The Kazon have never been particularly interesting as adversaries, and we just did them and did them and did them and *did* them. It created the curious implication that we are standing still in space, when our franchise is that we are going at incredible speeds toward the Alpha Quadrant – we keep running into the same *people* over and over again! It was just an oddity, and I don't think the Kazon have served us well. And after the cliff-hanger, which does involve the Kazon, it is my intention to leave them behind and to find new and I hope more *interesting* aliens.

Do you think the format goes against having recurring adversaries?

I think you can get away with it for a while, because you can say that you've really got some people angry at you and they could pursue you – a 'one-armed man' kind of thing [as in *The Fugitive*]. But to carry it on for two seasons is just absurd.

So that's another ultimate challenge for you guys.

Exactly! To keep coming up with the interesting aliens. I think that we told some very good stories this year; I think that many of them were sort of internal, character-driven, introspective, and that the only times we did any kind of action-adventure was with the Kazon, once again! Many of those stories were sort of dark and despairing and bleak, and I'm just not sure that that's *Star Trek*. Gene [Roddenberry] posited a future that was hopeful, and he posited adventure and exploration and a family of people who enjoyed being together and looked forward to adventures.



Right: Parturition
Far right: Threshold
Below: Maneuvers

So the things that I want to do next season are to try to recapture that, to meet more alien adversaries and friends, to bring back the sense of *joy* to the ship; I think we've had too much whining about getting home and too much despair about 'Oh my God we're so far from home and it's so awful.' I want them to embrace the adventure; I want them to look forward to the exploration and realise they're doing something wondrous, and bring back that kind of magic. I want to get rid of the infighting and the squabbling on the ship and make it a group of people who respect and love and trust each other, who band together to fight the foes that come from the outside.

Again, I think Gene posited people who loved each other and were a family. Our marketing research shows that – and I think this is very interesting – as professionals, our crew works very well together. But as family, they get much lower marks. So they do their jobs well but they're not relating to each other in a way that the audience finds attractive. And I want to address that.

So the Maquis rift is all but gone, but may pop up now and then?
Maybe very, very minor squabbles, but again – I want this to be a family.

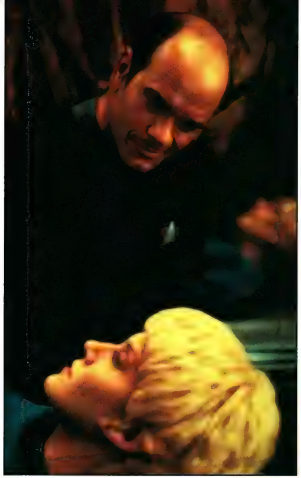
What about any specific plans for each character?

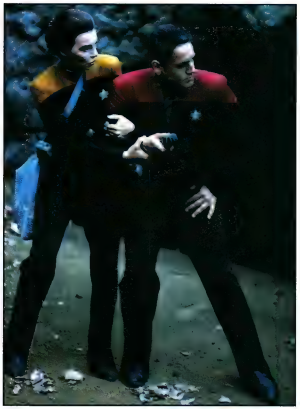
It always happens that some get ignored – not by choice, but because that's the way stories go. At the end of the first season I was really concerned about *Tom Paris* and *Chakotay*, so we really devoted energies to that, and gave Chakotay a lot to do in terms of the Kazon and *Seska*, and put Tom into that multi-episode arc, to give him focus.

And 'amphibianised' him in *Threshold*!

That's right – not to be forgotten! We had a number of good stories for *Janeway*, and surprisingly the people who got ignored were people who had been most in the forefront in the first season: the Doctor and *Kes* had lots of stories last year, and the whole first half of this season the Doctor was barely there. We have left Kes unattended to too much, and *Harry Kim*, and we are working to try to develop stories for them too. So there's always this see-saw of emphasis; we try to be fair to everybody, but I think that we really need to get into more character development.

How did you feel in hindsight about the experiment





Far left: Phage
Left: State of Flux

with the multi-story arc with Paris?

I think it was a terrible mistake. I was on-board with trying it, because I don't ever want us to be guilty of saying 'Well, we've always done it this way so we're always going to.' I think we need to be open to change; I think we need to not be rigid and locked-in and inflexible. But I don't think that it worked at all; I think that in some ways it ruined some excellent episodes. *Lifesigns*, which I think might have emerged as one of those little classics, is forever sullied by the presence of some scenes that are just odd and out of place, and if you simply look at that episode alone, it's like: what's going on here? It just poisoned that episode.

I think that despite our intention, which was to redeem Tom Paris – who had kind of a sleazy character in the first season – we only went further in assassinating him. For anyone who didn't see the final wrap-up of this – of which many people I'm sure did not – he just seemed like a jerk! The people who watch every single episode are a tiny part of the audience; most of them – even the regular audience, the faithful audience – watches on an average of twice a month. That's half the time; they're not going to be able to follow this! I just think that we tried to do what some other series do, but they know what they're doing, and we didn't commit to this. All we did was shoehorn some scenes into another story and that's not the way to do it.

Is Schmullus going to be the Doctor's name, or is it still undecided?

No! *No*. It will absolutely, unequivocally *not* be his name!

Given all the circumstances we've talked about – the smaller UPN network, the splintered science fiction audience, network vs. syndication, competing with other *Star Trek* old and new – is there much anxiety about the ratings and does it affect you or what you're allowed to do?

I try not to give too much energy to a thing like that, because I don't understand it at all. Yes, I think being on a lesser network has an impact. I think you have to look at trends in ratings, and it's really impossible for me to speak with any kind of competence or authority. Sometimes it looks like they are trailing off, sometimes it seems that they then come back; I don't know how to read numbers. But the studio feels that they could and should be higher, and one of the reasons is that we are not doing enough action-adventure shows which appeal to our core audience of males. We're also in a very competitive time slot for the young male audience – half the year we're up against Monday Night Football; *Melrose Place* [a major US soap] has an extremely high male demographic as well. So we're not in a cushy time spot, and we have to fight that.

Star Trek: Voyager is still the highest-rated show on UPN and seems to have a core loyal audience that is enjoying the show a lot. Every year we and other shows have the market research done, and I am very respectful of that. I think it is the only 'legitimate index' we have to the real audience; I think the people who are on the Internet are a tiny, tiny portion: it's only those who are computer literate, and not only that but those who want to spend *hours* on the Internet which I think are .001% of the audience! So I discount them, along with the people who write letters; that's also a small number in that they are the people who would go to the trouble to write a letter.

I've always wondered – how do we get to the mass audience? And I think the audience research, which is statistically significant, is really the only way to do that. So I listen very respectfully to that, and that is how I begin to think about how to address problems on the show. ■

***Pre-production on* Star Trek: Voyager*'s third season has begun; look out for more information in upcoming issues of* STAR TREK Monthly**

DeForest

"Gene was not just a producer to me. He was a dear friend, a buddy, and his passing was a great loss to me and to a lot of people. He changed the course of my life, Leonard Nimoy's life, and that of everybody else in the show."

A Simple Country Doctor

In interview with Ian Spelling, DeForest Kelley reveals that he really is as tough as old bones...

Others have come after him and, in fact, another came before for him. But in the hearts and minds of Trekkers everywhere, *Dr Leonard 'Bones' McCoy* – and his actor alter ego, DeForest Kelley – is the be all and end all of *Star Trek* doctors. A terrific man of medicine, a rather crotchety guy, a loyal friend and a perfect Human foil to that bastion of Vulcan logic, *Mr Spock* (Leonard Nimoy), McCoy was, is and will forever remain... McCoy. And the man behind McCoy is a soft-spoken southern gentleman, a veteran character actor who virtually stumbled into his legendary role, a man who could even have portrayed Spock had he desired that part.

The saga of Kelley's long association with *Star Trek* and its late creator Gene Roddenberry goes back even further than the 30 years of *Star Trek* now being celebrated. It's a familiar story: Kelley had been a film and television regular, often playing the villain, when he was introduced to a television producer named Roddenberry, who hired him for a pilot named *333 Montgomery Street* and another called *Police Story*. Neither pilot sold to US television, so Roddenberry moved on to his next project, something called *Star Trek*.

NBC nixed a first *Star Trek* pilot, *The Cage*, in which John Hoyt played the ship's doctor. After successfully pitching a second pilot, *Where No Man Has Gone Before*, Roddenberry was hunting for an actor to play the ship's doctor on a regular basis and thought of Kelley. He screened Kelley's performance as a good guy, a criminologist, in the *Police Story* pilot for NBC. The network gave Roddenberry the green light to cast Kelley – who had previously informed Roddenberry that he didn't want the Spock role – as Dr McCoy and the rest, to paraphrase McCoy, is history, dammit.

Following the demise of *Star Trek* as a weekly series, Kelley worked somewhat infrequently in other films and television shows. But he answered the call for every subsequent *Star Trek* incarnation, from the animated series to the first six films (he passed on *Star Trek Generations* because he didn't feel there was enough for him to do), and from a pass-the-torch appearance in the *Star Trek: The Next Generation* pilot *Encounter at Farpoint* to countless convention appearances around the world.

Over the past few years, Kelley has maintained a low profile, preferring instead to enjoy the quiet life with Carolyn, his wife of 50-plus years (they were married on 7 September 1945), and their pet turtle, Myrtle – "It's nice to have something around that's actually older than we are!" he jokes – at the California home they share. Still, Kelley is more than willing to look back at his days spent in the 23rd Century to his first encounter with Gene Roddenberry.

"I'd known Gene since 1959," recalls Kelley. "I knew him longer and probably better than anyone in the cast or anyone at *Paramount Pictures*. I'd done a couple of television pilots for Columbia, and they both sold. I was the heavy in them. The producers of those shows decided they were going to do a show about a criminal lawyer named Jake Erlich from San Francisco [*333 Montgomery Street*] and decided to test me for it.

"Before the test, Bob Sparks, one of the producers, said he wanted me to go out to Westwood and meet this writer,

Opposite: *The Doctor is in...*

Left: *Doctor Leonard McCoy wonders if all those years at Starfleet Academy were necessary just to stare at strange implements quizically*

Above: *McCoy is not always impressed with Kirk's interpretation of the Prime Directive...*
Below: *Mad with pain, McCoy prepares to launch himself through the Guardian of Forever*
Below right: *The tunics change but the temperament stays the same*
Opposite bottom: *McCoy stares at a strange implement quizically*

Gene Roddenberry. I went out there, went up this flight of stairs, and into this office. It was about seven feet by seven feet and there at this desk was this *huge* man. It was Gene, and he was sitting behind a typewriter. We had a long talk about the show and the possibility of my doing it. We shot the whole thing in San Francisco and we had the best time we ever had in our whole lives. Gene and I often reminisced about that."

When they first met, could he ever imagine how deep an impact Gene's relationship with him would have on his career and life? "Years and years later, I had dinner with him," Kelley recalls. "It was the night of his last public appearance at that huge *Star Trek* convention at the Shrine Auditorium, where 6,000–7,000 people gave Gene an ovation you wouldn't believe. We were at Chasen's, Gene and [his wife] Majel [Barrett-Roddenberry], my wife and I, and another couple. We reminisced again about San Francisco, how it really had been one of the happiest times of our lives.

"[I had] a feeling while making the first six episodes [of* Star Trek*] that we were doing something special... and it turned out to be more special than any of us ever dreamed."

"Gene was not just a producer to me. He was a dear friend, a buddy, and his passing was a great loss to me and to a lot of people. He changed the course of my life, Leonard Nimoy's life, and that of everybody else in the show. None of us would be where we are today were it not for *Star Trek*, nor for Gene. God knows where we'd be today. Nobody knows. Also, he changed the lives of so many people who watched *Star Trek* and all of the other *Star Trek* shows that have come on since. He is sorely missed."

Kelley was privileged to have seen *The Cage*, the first pilot, during the time it was being shown by Roddenberry to studio executives. He told one interviewer that he told *Star Trek*'s creator "Well, I don't know what the hell it's all about, but it's either gonna be the biggest hit or the biggest miss God ever made." At that time he little suspected he would be an integral part of the big hit *Star Trek* was to become.

When Kelley was first approached with *Star Trek* he was given the part of Spock to read, but he's more than happy he did not take the role. ("I don't think *anyone* could have played Spock better than Leonard Nimoy" he told US magazine *Starlog* in 1984). But there's a less familiar story about how Kelley had worked with Nimoy before *Star Trek* without even realising it. "That's true," says Kelley. "I did an episode of [the Western television series] *The Virginian* in which, oddly enough, I portrayed a doctor who was an alcoholic. In the story, I let this guy die in this so-called hospital we had. One day, we were on the set of the original show and Leonard said, 'Did you know that we worked together before?' I said, 'Oh really? When?' He said, 'In *The*

Virginian. You let a guy die and I was the guy who died.' I don't think Leonard had a line, hardly. I think he just groaned. I actually remembered it. I didn't know it was Leonard, but I did remember the scene. Leonard and I always thought that was just so ironic."

Over the years, Trekkers seemed to enjoy the brotherly bickering between Spock and McCoy. What would he say is the final word on the bond between those two individuals?

"It was always a love-hate relationship. Each of them maintained a great deal of respect for the other. I think there's that underlying thing, where you realise, 'Gee, Spock really does admire him' or, 'Gee, McCoy really does admire Spock.' Really, Spock represents everything to McCoy that *hates*. In his eyes, Spock is something of a computer. I guess he's really, in McCoy's eyes, what Data is today. Leonard and I were very fortunate to be able to build the relationship between our characters over three decades. Not a lot of actors get an opportunity to do that."

Kelley elected not to appear in *Star Trek Generations* because he didn't think there was enough for McCoy to do. That left *Star Trek VI: The Undiscovered Country* as McCoy's final big screen voyage. "I was *very* pleased that I went out with a movie that was a good, solid motion picture," Kelley says with a smile. "It's better than going out on a bummer! A bummer is bad any time, but especially if it's the last time out. I thought, for me, *Star Trek VI: The Undiscovered Country*, was as good a way as any to go. You never want to stay too long at the party."

Did he see *Star Trek Generations?* "Yes, I did go see that. I thought they did an excellent job. I saw it at *Paramount* on the première night. It was kind of fun to see Bill [Shatner] and Jimmy [Doohan] and Walter [Koenig] in it. As opposed to a lot of the criticism Bill got, I thought Bill gave it a lift."

And has he tuned into the other *Star Trek* series at all over the years?

"To tell you the truth, I really haven't watched much of *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* or

DeForest Kelley PROFILE

BIRTHDAY: 20 January
BIRTHPLACE: Atlanta, Georgia
FAMILY: Married to Carolyn Dowling

DeForest Kelley graduated from high school at 16 and went on to sing at the church where his father was a Baptist minister. At 17, he visited an uncle in Long Beach, California, intending to stay two weeks, and ended up there for a year, finally deciding to be an actor. His mother was supportive, but the idea didn't go over well with his father.

In California, Kelley was spotted by a *Paramount Pictures* scout while doing a Navy Training film and agreed to a two and a half year contract with the company. Ironically, one of his first film roles was for *Variety Girl*, in which he portrayed... a *Paramount Pictures* talent scout. He also played a doctor on several occasions – including an episode of Science Fiction Theatre, *Y.O.R.D.*, in which he played a man in contact with an in distress UFO – before assuming the role of Doctor Leonard McCoy, replacing John Hoyt who played *Phillip Boyce*, the *U.S.S. Enterprise* doctor, in *The Cage*.

Selected Credits:

TELEVISION

The Lone Ranger – *Legion of Old Times' Gold Train* (1949)
The Line-Up – *The Chloroform Murder Case* (1954)
Gunsmoke – *Indian Scout, Al Clovis* (1955)
Perry Mason – *The Case of the Unwelcome Bride* (1957)
Richard Diamond, Private Detective – *The Fine Art of Murder, The Adjuster* (1957)
The Rough Riders – *The Night Riders* (1958)
M Squad – *Diamond Hard* (1957)
The Donna Reed Show (1958)
Bat Masterson – *No Amnesty for Death* (1959)
Black Saddle – *Apache Trail* (1959)
The Enterprise – pilot episode – played a ship's psychiatrist (1959)
Bonanza – *The Decision* – played a doctor!, *The Honor of Cochise, Ride the Wind* (1959)
77 Sunset Strip – *88 Bars* (1958)
Laramie – *The Gun Deal* (1959)
333 Montgomery Street – pilot episode only (1963)
The Fugitive (1963)
The Dakotas – *Reformation at Big Nose Buffe* (1963)
Death Valley Days (1964)
Slattery's People – *Which One has the Privilege* (1964)
Star Trek (1966) – Doctor Leonard 'Bones' McCoy
Ironside – *Warrior's Return* (1967)
Room 222 – *Suitable for Framing* (1969)
Owen Marshall: Counselor at Law – *Make no Mistake* (1971)
Police Story (1973)
Star Trek: The Animated Series (1973, voice) – Dr Leonard 'Bones' McCoy
The Cowboys (1974)
Strike Force – *The Judge* (1981)
Star Trek: The Next Generation – *Encounter at Farpoint* (1987) – *Admiral McCoy*
Route 66 – *1800 Days to Justice* (1993)

FILM

Variety Girl (1947) – Bob Kirby
Fear in the Night (1947) – Vince Grayson
Canon City (1948) – Smalley
Malaya ... aka *Alien Orders* (1949)
Duke of Chicago (1949) – Ace Martin
The Men ... aka *Battle Stripe* (1950)
Taxi (1953)
The View from Pompey's Head (1955)
Illegal (1955)
Tension at Table Rock (1956) – Tim
The Man in the Gray Flannel Suit (1956) – Cameo
Raintree County (1957)
Gunfight at the O.K. Corral (1957) – Morgan Earp
The Law and Jake Wade (1958) – Wexley
Warlock (1959) – Curley Burne
Where Love Has Gone (1964) – Sam Corwin
Gunfight at Comanche Creek (1964)
Town Tamer (1965) – Guy Tavenner
Marriage on the Rocks (1965)
Black Spurs (1965) – First Sheriff
Johnny Reno (1966)
Apache Uprising (1966) – Toby Jack Saunders
Night of the Lepus (1972) – Elign Vlark
Star Trek: The Motion Picture (1979) – Doctor Leonard 'Bones' McCoy
Star Trek II: The Wrath of Khan (1982) – Doctor Leonard 'Bones' McCoy
Star Trek III: The Search for Spock (1984) – Doctor Leonard McCoy
Star Trek IV: The Voyage Home (1986) – Doctor Leonard 'Bones' McCoy
Star Trek V: The Final Frontier (1989) – Doctor Leonard 'Bones' McCoy
Star Trek VI: The Undiscovered Country (1991) – Doctor Leonard 'Bones' McCoy

Sources: **The International Movie Database, The Star Trek Compendium *by Allan Asherman and* Beyond Uhura *by Nichelle Nicholls***

Above: *McCoy takes time out from curing the red shirts – to try and beat them into bloody pulps*
Above right: *A reflective moment with his Captain and best friend*
Below left: *One of McCoy's more interesting patients, the Horta*
Bottom right: *McCoy stares at a strange implement quizically*

Star Trek: Voyager." says Kelley. "I've seen one or two episodes of the shows and I remember watching the *ST:VOY* pilot. I thought that was very good. But you have to remember that I was never much of a science-fiction aficionado, as such. I didn't connect with it at the beginning. I'd done all sorts of things, but science fiction, on film and television. Even when I started *Star Trek*, I was not into it at all until several months passed. Then I began to find what we were doing to be very fascinating. I began to enjoy what we did, but I was never one to follow up with it so much, to the point of watching other science fiction shows, even *Star Trek* shows. I'm just being brutally honest. It was a weird feeling when I first looked at *ST:TNG*. I remember thinking it was like walking back through time or something. It was like it was something we did before being done again. But they made it their own show over time, and so have the others."

"I thought, for me,* Star Trek VI: The Undiscovered Country, *was as good a way as any to go. You never want to stay too long at the party."

Kelley is on record as recalling that he had "a feeling while making the first six episodes [of *Star Trek*] that we were doing something special... and it turned out to be

TEN THINGS DOCTOR McCOY ISN'T...

"I'm a doctor, not a bricklayer "
Devil In The Dark

"I'm a doctor, not an engineer"
Mirror, Mirror

"I'm a doctor, not a mechanic"
The Doomsday Machine

"I'm a doctor, not an escalator"
Friday's Child

"I'm a doctor, not a coal miner "
The Empath (*Seconds later, McCoy also says "I'm not a mechanic."*)

...And Variations Thereof

"What am I, a doctor or a moon shuttle conductor?"
The Corbomite Maneuver

"I don't know. I'm a doctor. If I were an officer of the line, I'd—"
A Taste of Armageddon

"What do you mean? I'm a doctor"
This Side of Paradise

"I'm a surgeon, not a psychiatrist."
The City On The Edge Of Forever

"I'm not a magician, I'm just an old country doctor."
The Deadly Years

"Well, are you a doctor or aren't you?"
Kirk, Amok Time

These lines may have originated with Heinlein's 1952 novel *The Rolling Stones*. In that book, Dr Edith Stone says, "How can I be sure? I'm a doctor, not a fortune-teller." Gene Roddenberry's production team were aware of Heinlein's story, evidenced by the deal struck over the tribbles, which *Desilu*'s legal department feared might be taken to have been borrowed from his 'flat cat' creatures in the tale.

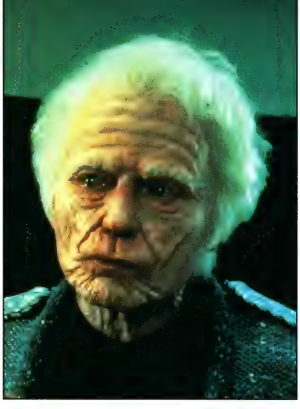
Heinlein wasn't worried about the similarities between his story and David Gerrold's, but asked Gene Roddenberry for a copy of the script when *Star Trek*'s creator called him about it. (For more information on this, see *The Trouble with Tribbles* by David Gerrold, published by *Virgin Books*).

The first known film sighting of these types of lines comes in a 1933 film called *The Kennel Club Murder Case* starring William Powell as Philo Vance, a popular book/movie detective. A certain Doctor Finnegan made the comments "I'm a doctor, not a magician!", and "I'm a doctor, not a detective!"

Doctor Bashir is not immune to famous protestation; witness "I'm a doctor, not a botanist!" in the episode *The Wire*.

In the *Star Trek: Voyager* episode *Phage*, the Doctor (Robert Picardo) uses the line "I'm a doctor, not a decorator" in response to Neelix complaining about the ceiling. He's also paid homage to Doctor McCoy with "I'm a doctor, not a night light!" and "I'm a doctor, not a voyeur!"

"I've always had a very positive attitude about my career and I believe I've had a good run, that I did well as an actor. Not acting anymore doesn't frighten me. Old actors don't really retire. They just die."



more special than any of us ever dreamed." So it boggles the actor's mind that it's 30 years since *Star Trek* first beamed into his life and it's *still* as popular as ever before.

"It's very hard to believe," says Kelley. "30 years is a *very* long time. It's hard to explain, but that's a long time to be involved in something, even as scattered as we were over a certain number of years. The show folded in 1969 and we thought it was all over. Then the conventions started, and we started to see how these crowds were screaming for us." At one New York convention 10,000 fans showed up when only 600–700 were expected. "It made us think, or at least it made *me* think, *something* was going to happen with *Star Trek*. And it did. Then the *Star Trek* films happened throughout the years. It just seemed that, as I'd written in a poem I read at the conventions, *Star Trek* would always be there. I guess, in some ways, it always will be there."

Everyone knows that Kelley's favourite episode of the original series is *City on the Edge of Forever*. So, asking a different 'is there a favourite' question, is there one favourite memory he has from all of his *Star Trek* experiences?

"My absolute favourite memory? I don't know." The actor pauses for thought, then: "One that stands out, though, was something that happened during our third year of the series. We knew we'd be dropped at the end of the season, but we were still shooting the show. There was a television set around and we watched one of the NASA missions, maybe the one where they landed on the moon. Here we were, standing there in our far-out costumes, filming a show about the future, watching the astronauts walking around for real. That always amazes me, that memory."

Kelley has said in the past that with each passing day, it's more and more unlikely that he'll act again. If his career as an actor is truly over , how does he look back on his 50-plus years spent before the camera?

"I've always had a very positive attitude about my career and I believe I've had a good run, that I did well as an actor," says Kelley. "Not acting anymore doesn't frighten me. Old actors don't really retire. They just die.

"I don't know that I've wanted to do anything else after *Star Trek VI: The Undiscovered Country*, which may be why I haven't done anything. I've been offered a few things, but nothing that really interested me enough to do it. I've just stayed at home with my wife, messed around with my roses, and let it go. God knows that we, I, had all the adulation an actor could want because of *Star Trek*. We couldn't have any more adulation, recognition than we've gotten from that. We've had some experiences some other actors have *never* experienced and never will. I also had a very good role to play over many years, and I got to work with people I consider dear friends many, many times. So, I'm not badly off!" ■

Above right: *Years of staring at strange implements quizically finally plays off as McCoy makes it to Admiral!*
Right: *McCoy and Scotty play with history in* Star Trek IV: The Voyage Home

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Futuristic Doctors & Futuristic Medicine

It's reassuring to know that in the future, when mankind can travel between the stars, disassemble and reassemble its molecules at will and instantaneously translate any one language into another, people still catch the common cold. Physicians are in demand as much as ever in the 24th Century – if not more. Alien diseases can cross species boundaries, causing strange symptoms in fresh hosts, and new technology means new ways for people to have accidents. In 30 years of *Star Trek*, the medical officer has always been one of the most important characters – so important that a Starfleet doctor is the only person empowered to give orders to his or her commanding officer.

What is th the Medic

e Nature of
al Emergency?

Above: *McCoy toys with some alternative medicine*
Below left: *Doctor McCoy applies medicinal aid to his heroic, yet too willing to put himself on the front line, Captain*
Below right: *Doctor Pulaski applies medicinal aid to her heroic, yet too willing to put himself on the front line, Captain*

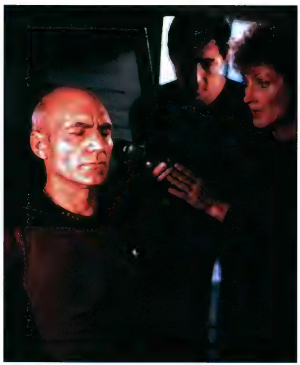
Leonard McCoy* is the archetype of all *Star Trek Doctors. Wise, calm, friendly and reassuring, he hides his supreme competence beneath the superficial mannerisms of a country horse-doctor. Above all, McCoy treats his patients as people, rather than collections of assorted organs and symptoms. He's more likely to sit down and have a snifter of saurian brandy with them than tell them to take two magnesite–nitron tablets and see him in the morning. Some may see this as the attempt of a fundamentally decent man to humanise the nuts and bolts of future medicine, but let's not forget that Doctor McCoy is a specialist in space psychology (at least, according to the original series episode *Court Martial*). If he's projecting a particular personality to his patients, it's because he knows it's what's best for them.

McCoy's greatest strength is the fact that although he is perfectly conversant with the panoply of technology at his disposal in sickbay, he doesn't rely on it. He is as capable of delivering a baby without benefit of any medical instruments in *Friday's Child* as he is of replacing Spock's brain with a remote control device in *Spock's Brain*; as happy surgically altering Kirk to look like a Romulan in *The Enterprise Incident* as he is to improvise a bandage out of concrete for a silicon–based creature in *Devil in the Dark*. He's a multi–skilled physician whose greatest skill is making it look as if it's all easy.

McCoy was, as far as we know, the third doctor on the *U.S.S. Enterprise NCC-1701* (after *Doctor Phillip Boyce* and *Doctor Mark Piper*), and he joined Starfleet 'on the rebound' when his marriage ended in an acrimonious divorce. He still has a daughter, Joanna, with whom he corresponds regularly. Although none of this was ever revealed in the series, it was meant to come out in a third season episode entitled, obviously, *Joanna*. The script was heavily rewritten to become *The Way to Eden*, and the character of Joanna was removed. She is referred to in the animated series episode *The Survivor*, but this unfortunately isn't considered to be 'real' continuity.

Some idea of McCoy's importance to the series can be gauged by the fact that he has two catch phrases, not one. Not only is he known for muttering, "It's life, Jim, but not as we know it," with the seriousness one would normally associate with a Shakespearean play, but he also snaps, "I'm a doctor, not a..." whenever asked to do something that falls outside the job description of a Starfleet surgeon. In the original series episode *The City on the Edge of Forever* he even tells Kirk "I'm a doctor, not a psychiatrist," forgetting momentarily his qualification in space psychology. Well, he *was* recovering from a massive (but self–inflicted) dose of cordrazine at the time.

Unfortunately, there are some things that even the Federation can't cure, as McCoy found out to his cost. In *Star Trek V: The Final Frontier* we discovered that, before McCoy joined the *U.S.S. Enterprise NCC-1701*, his father had been diagnosed as suffering from a disease that would have killed him slowly and painfully. McCoy saved him from an agonised and undignified death by switching off his life-support machine, although he was guilt–stricken when a cure was



They also served...

Apart from the regular medics of *Star Trek*, several other doctors have frowned and exclaimed their way through the show, diagnosing death, life, and mutated DNA.

Our first experience of *U.S.S. Enterprise* Chief Medical Officers was the hard-drinking, hard-bitten **Dr Philip Boyce** (John Hoyt), whose advice that people sometimes tell things to their bartender that they won't tell their Doctor must surely rate as some of the strangest medical advice ever. Hot on his heels came the precise and business-like **Dr Elizabeth Dehner** in *Where No Man Has Gone Before*, whose possession by an alien force gave her both glowing golden eyes and a romantic interest in *Captain James T. Kirk*. (Dehner was played by Sally Kellerman, who would go on to further medical stardom as 'Hotlips' Hoolihan in the film version of *M.A.S.H.*)

One of Dr McCoy's medical men was **Dr M'Benga** (Booker Marshall), an African with some expertise in Vulcan medicine, having spent his internship in a ward dedicated to the care of that species. Just as well, then, that he was on hand to take care of Spock when he was injured in *A Private Little War* (although he states: 'If he's going to survive, his Vulcan physiology's going to have to do it for him!'). M'Benga's only other appearance involved performing autopsies on the victims of *That Which Survives*. Another medic from this era was **Nurse Christine Chapel** (the first ongoing role in the series for Majel Barrett Roddenberry), who also had an interest in Vulcans, albeit of a different nature. Her crush on Spock was probably the result of losing her fiancé, who, when she found him, turned out to have been transformed into an android.

Star Trek: The Next Generation acquainted us with a handful of new medical officers, the most wistful of which was **Dr Simon Tarses** (Spencer Garrett) who appeared in *The Drumhead*, a native of the Mars colony who paid the price for lying about his half-*Romulan* heritage after an explosion in Engineering. Picard saved the innocent doctor's reputation from a witch-hunt led by the paranoid *Admiral Norah Satie*. **Dr Russell** (Caroline Kava) was a woman with a surprising first name, of 'Toby'. Less entertaining was the neurosurgeon's desire to try out her experimental techniques on an injured and potentially suicidal *Lieutenant Worf* in *Ethics*. The experiments only came to a halt thanks to Beverley's sense of ethics and the redundancies inherent in Klingon physiology.

Aside from the regular doctors, the most familiar medic of *Star Trek: The Next Generation* was *Nurse Alicia Ogawa* (Patti Yasutake). Having first met her in *Future Imperfect*, the audience discovered her identity in *Identity Crisis*, where she helped tend to a swiftly-mutating *Geordi La Forge* after he was infected with alien DNA. A total of 16 appearances saw Ogawa become a familiar and friendly figure, providing emergency medical care to Picard during his full life experience as an inhabitant of another world, supporting Beverly Crusher when everybody else thought her guilty of malpractice, and becoming engaged to *Lieutenant Andrew Powell*. Beverly stated that she was going to recommend Ogawa for promotion, and, in one of the universes that Worf explores in *Parallels*, she's gone so far as to become a doctor in her own right. Unfortunately, the usual happiness of blue-shirted cameo characters was not to be Andrew and Alicia's. Ogawa discovered that she was going to have a baby, but in *All Good Things* she lost it, due to the effects of time disturbance. Watch out for a cameo return from the doctor in *Star Trek: First Contact*.

Star Trek: Deep Space Nine has yet to provide a rival (or any serious help) for Doctor Bashir, and the circumstances of *Star Trek: Voyager*'s plight mean that that series' Doctor only has the half-trained Kes to help him (Lieutenant Tom Paris having been quickly dispatched to the bridge where he can possibly do less harm), but we can feel sure that as *Star Trek* continues to show us strange new worlds, Starfleet medical will be there to deal with their associated diseases, infections and alien parasites... ■

Paul Cornell

From top to bottom: *Dr Elizabeth Dehner; Nurse Christine Chapel; and Nurse Alicia Ogawa*

developed shortly afterwards. Many years later, McCoy himself discovered that he was suffering from the fatal disease xenopolycythemia in the original series episode *For The World is Hollow and I Have Touched the Sky*. He resigned from Starfleet in order to make his last years as comfortable as possible, but discovered just in time that an alien race known as the Fabrini had already developed a cure.

He rejoined Starfleet and his colleagues on the *U.S.S. Enterprise* for a few months, but his close brush with death must have affected him deeply. When the five year mission that he signed on for was over, he resigned from Starfleet again and went off to research what other wonders the Fabrini medical records held. Recalled against his wishes two years later, he found himself re-united with his old friends.

Doctors are notoriously bad at looking after themselves, but Leonard McCoy must have been better than most because he was to soldier on for another hundred years, dispensing wisdom, stokaline and saurian brandy in equal measure and managing to last longer than five different *U.S.S. Enterprise* ships, proving that Federation medicine is far better than its engineering...

If you look at the background of *Dr Beverly Crusher* (nee Howard), first and last doctor of the *U.S.S. Enterprise NCC-1701-D* in *Star Trek: The Next Generation*, you might be forgiven for believing that she would follow in Leonard McCoy's Humanist footsteps rather than adopt the sterile, high-tech medical practises favoured by Starfleet. She was born on the planet Arvada and raised by her grandmother, a wise woman of the traditional sort who used herbs and natural remedies to treat injuries and illness. The family moved to Caldos later in life, and Crusher's grandmother continued in her profession of unofficial healer. Inspired by her grandmother's example, Crusher trained as a doctor under Doctor Dalen Quaice. Perhaps he disapproved of her use of 'unofficial' natural substances in her treatments, because during her time serving on the *U.S.S. Enterprise NCC-1701-D* she never displayed any inclination to treat anchilles fever with an infusion of tree bark, or bendii syndrome with a compress of mulched leaves. No, she was much more liable to inject a hypo-spray's

37 THINGS YOU MIGHT CATCH IN *STAR TREK*

Altarian encephalitis
Anchilles fever
Andronesian encephalitis
Ba'ltmasor Syndrome
Barclay's Protomorphosis Syndrome
Bendii Syndrome
choriocytosis
coleibric hemorrhage
Correllium fever
Darnay's disease
enantiodromia
eosinophilia
Forrester Trent Syndrome
Hesperan Thumping Cough
Iresine Syndrome
Irumodic Syndrome
Iverson's disease
Kalla-Nohra Syndrome
Larosian virus
Phyrox Plague
plasma plague
Pottrick Syndrome
Psi 2000 virus
Rigelian fever
Rigelian Kassaba fever
rop'ngor
Rushton infection
Sakuro's disease
Saurian virus
Symbalene blood burn
Telurian plague
Terellium death syndrome
Thelusian Flu
transporter psychosis
Vegan choriomeningitis
xenopolycythemia
Yridiian flu

worth of tryptophan–lysine distillate and order the patient out of sickbay. McCoy seemed always to be improvising his cures and making inspired guesses as to the cause of his patients' misfortunes. Crusher's successes came more from detailed research, and heavy reliance on the vast abilities of the *U.S.S. Enterprise*'s computers.

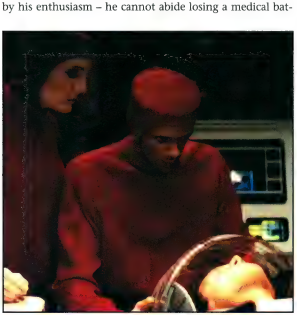
Doctor Crusher is a great deal more of a theoretical doctor than Leonard McCoy ever was. It's almost impossible to think of him hosting a conference on metaphasic shielding technology or writing a paper on cybernetic regeneration, but Crusher did both. Far more ambitious than McCoy, Beverly Crusher's ambitions came to fruition when she left the *U.S.S. Enterprise* to become Head of Starfleet Medical. She spent a year in the post before returning to the *U.S.S. Enterprise*, and her son Wesley.

During Beverly Crusher's brief tenure as Head of Starfleet Medical, her place as doctor on board the *U.S.S. Enterprise* was taken by *Doctor Katherine Pulaski*. Pulaski could almost have been a female version of Doctor Leonard McCoy, what with her aversion to transporters, her rejection of logic in favour of emotion and her preference for treating her patients with chicken soup rather than with drugs (in the *ST:TNG* episode *The Child*, her first appearance, she says she prefers to use "the human touch, not the cold hand of technology"). Having said that, she can still spout technobabble with the best of them ("Damn it, I can't stop the heterocyclic declination!"). Pulaski had the potential to become a first class ship's medic, but she had two major faults. Firstly, she kept interrupting *Captain Jean-Luc Picard* ("God knows I'm not one to discourage input," he snaps at one stage, "but I would appreciate it if you would let me finish my sentences once in a while!"), and secondly she was far too good at poker. She had to go.

Star Trek: Deep Space Nine's *Doctor Julian Bashir*, bright-eyed and bushy-tailed, is a brilliant physician who graduated second in his class at Starfleet and could have had his pick of any job they had going. He could also have been a tennis player (he was captain of the Starfleet medical racketball team in his final year, which is probably why he only came second in his medical exams), but saving lives was more important to him. Wanting to lead a life of excitement, he applied for the post of resident doctor on the new Federation station orbiting the recently liberated planet Bajor. His lack of bedside manner is more than made up for by his enthusiasm – he cannot abide losing a medical battle and he'll do everything he can to avoid it. A perfect example of this is the *ST:DS9* episode *Melora*, where an Elaysian named Melora Pazlar arrives on the station. Elaysi is a low gravity world, and Melora can't walk unaided under normal gravity. Bashir, who is falling in love with her, is so set on giving her the ability to walk that he doesn't see the drawbacks: the procedure he is adopting will mean she can never go back to her home planet again. That doesn't matter to him – the important thing is that he succeeds in overcoming what he sees as a medical challenge.

With all the arrogance of youth, Bashir manages to alienate his colleagues too easily but, like a puppy, he can never understand why his brashness gets their backs up. He's definitely an interesting character, and he can spout technobabble with the appropriate degree of conviction ("It's a computer model of an elevated neural output from the brain's gross motor complex. It's stimulating acetylcholine absorption to increase tensile strength!").

The final physician we've come to know and respect on *Star Trek* is the prickliest, and the most competent, of them all. He's not Human, he's not alien, and he hasn't even got a name. He's a medical hologram, and he becomes the default doctor on the *U.S.S. Voyager* when their real doctor is killed in a disaster.



24TH CENTURY MEDICINES

Code	Name	Dosage	Description
C	Cordrazine	1cc	Stimulant (Cardio-vascular)
M	Masiform-D	5cc	Anti-toxin
T	Tri-Ox	5cc	Oxygen Binder
S	Sterilte	1cc	Antibacterial
H	Hyperena	2cc	Metabolic Accelerator
L	Lexorin	0.5cc	Neural Tranquilliser
D	Dalpomine	5cc	Analgesic
A	Melanex	1cc	Anaesthetic

DIAGNOSTIC BEDS

Except for external appearances the bed has remained unchanged for 25 years. The Display Plate normally shows vital functions while the data screen above it can show visual telemetry, such as X-Ray imaging, or Magnetic Field Imaging. The patient's medical files can also be called to the screen. Sensors are built in, mounted beneath the mattress. The patient and bed are kept sterile by a sterile-field generated by a belt antennae surrounding the bed, below the mattress. This kills any pathogenic organisms on all surfaces within range of the field.

Any diagnostic bed can become a portable stretcher using the control panel, which separates the bed from the pedestal and activates its built-in AG-9 Anti-Grav generator.

MEDIKITS

Medical Emergency Field Kits are provided by the Head of Starfleet Medical, for use by military Medical Personnel. Compact and unobtrusive, they're designed to be worn by all medics while away from their vessel, clipped to the belt or within the pocket of a Survival Jacket. Fitted within are a number of small but effective devices which combine to form an adequate and portable Sickbay, complete with diagnostic equipment, instruments and pharmacy.

The casing is comprised of a non-toxic plastic, and has been selected because of its being transparent to most forms of radiation. Being non-opaque to most sensor scans, with the contents easily verified, the Medikit is as non-threatening as possible.

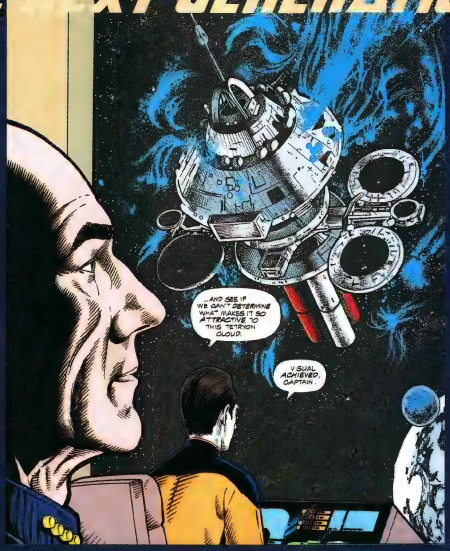
Opposite page:
Top left: *Beverly Crusher administers her medical knowledge aboard the fully equipped sickbay of the* **U.S.S. Enterprise NCC-1701-D...**
Below left: *...While Doctor Bashir goes for full surgery aboard the fully equipped sickbay of the frontier space station* **Deep Space Nine...**
Below right: *...and the Doctor... is* **part** *of the fully equipped sickbay aboard the* **U.S.S. Voyager**

'Doctor' or 'Doc' are the only names he responds to, although he is considering taking on a Human name to make himself feel more like one of the crew. Doc Zimmerman was a possibility, as was Doctor Schweitzer, but so far he hasn't found one to fit. He was only ever meant to hold the medical fort until the *U.S.S. Voyager* could find a fresh physician, but in the Delta Quadrant that could prove to be tricky. He's programmed with the entire Starfleet medical database, but he knows next to nothing about how to talk to patients. He can pull off some amazing medical cures, but he can't tell his assistant Kes that he loves her.

The Doctor's list of medical accomplishments put McCoy, Crusher, Pulaski and Bashir to shame. While they have difficulty treating Vegan choriomeningitis and coleibric haemorrhage, he is keeping a Vidiian alive by transferring her entire consciousness into a holographic body while he repairs her phage-ridden one. He also regenerates every single cell in B'Elanna Torres's body when the Vidiians split her into two beings, manages to keep Neelix alive with a pair of holographic lungs when his real ones are stolen until he can transplant one of Kes's into Neelix's body, and takes a pair of large, de-evolved newt-like creatures and evolves them back into Captain Janeway and Tom Paris within a few hours. He's a multi-skilled individual, but Human relationships aren't one of them. He can't make small talk, he is simply *terrible* at reassuring people, and he takes offence easily.

It's easy to overlook the contribution made by the doctors of Starfleet. We usually only see them when there's an outbreak of plasma plague raging in the Rachelis System, or when Captain Picard needs a new heart in a hurry, but we tend to forget how their day-to-day tasks keep the ship running smoothly. After all, in the midst of a fierce battle with the Borg, it's vital that Riker doesn't have an allergic reaction to the cat hair on Data's tunic, and when the *U.S.S. Enterprise* is going head to head with a Romulan Warbird it would be fatal if Deanna Troi's empathic skills were obliterated by a sudden migraine. Remember, they also serve who only stand and dispense plasters... ■

STAR TREK
THE NEXT GENERATION



GATEWAY
PART TWO

Investigating a giant tetryon surge around an abandoned space station, the crew of the *U.S.S. Enterprise* begin to explore the possibility that the anomaly is a gateway to another dimension, created by the mysterious Solanagen-based race they encountered some years previously. The creatures performed bizarre experiments on members of the starship's crew, which ended when the gateway to their dimension was sealed by quick thinking on the part of *Geordi La Forge*... Together with the *U.S.S. Hornet*, under the command of *Captain Hagler* whose brother was killed during that earlier encounter, the *U.S.S. Enterprise* tracks a tetryon trail to an unidentified vessel in our own universe. Suddenly, the *U.S.S. Hornet* breaks formation and speeds towards the aliens, its weapon system on line. Captain Hagler has only one thing burning through her mind – revenge!

MICHAEL JAN FRIEDMAN
Writer

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Colourist

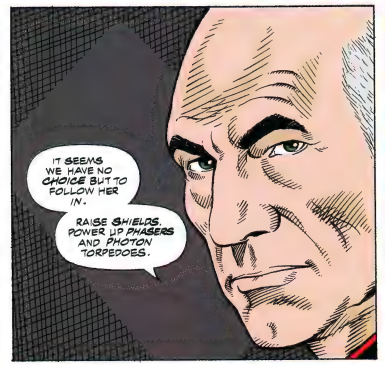
GORDON PURCELL
Penciller

CHRIS ELIOPOULOS
Letterer

MARGARET CLARK
Editor

This story draws on events portrayed in the *Star Trek: The Next Generation* episode *Schisms*, written by Jean Louise Matthias & Ron Wilerson (Teleplay by Brannon Braga).

BLAST IT, HAGLER--YOU COULD BE ATTACKING AN INNOCENT EXPLORATION VESSEL, AN INNOCENT CREW.
I KNOW WHAT I'M DOING, CAPTAIN. IF THIS VESSEL'S INNOCENT, I'LL EAT OUR DILITHIUM CRYSTAL.


IT SEEMS WE HAVE NO CHOICE BUT TO FOLLOW HER IN.
RAISE SHIELDS, POWER UP PHASERS AND PHOTON TORPEDOES.

RED ALERT. ALL HANDS TO BATTLE STATIONS!

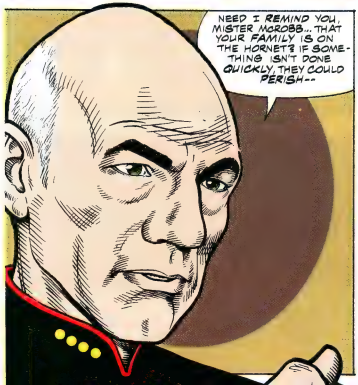
I ALLOWED CAPTAIN HAGLER TO TALK ME INTO WORKING WITH HER ON THIS MISSION. I SEE NOW THAT WAS A MISTAKE.
MISTER LAFORGE...MISTER MCROBB...

...I HAVE NEED OF YOUR ASSISTANCE.
WHAT CAN WE DO FOR YOU, SIR?

WE'VE DISCOVERED THE ALIEN VESSEL--BUT CAPTAIN HAGLER HAS GONE AFTER IT ON HER OWN.
I NEED SOME WAY TO STOP HER FROM MAKING WHAT MIGHT BE A TRAGIC MISTAKE.

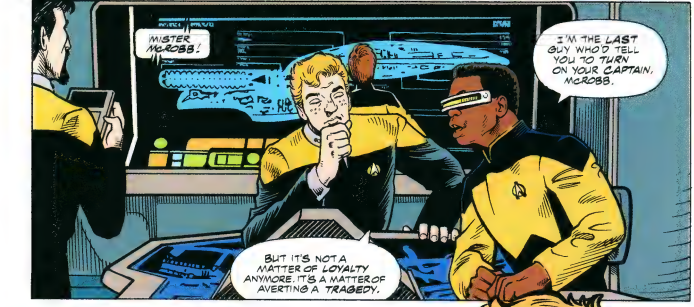
THE SURE-ST WAY I CAN THINK OF WOULD BE TO DISABLE THE HORNET VIA HER SECURITY CODES.
AS HER CHIEF ENGINEER, MISTER MORODD WOULD KNOW THOSE CODES.

I... I DON'T KNOW, SIR. AFTER ALL, CAPTAIN HAGLER IS MY COMMANDING OFFICER.
GIVING YOU THE CODES WOULD BE LIKE... MUTINY.

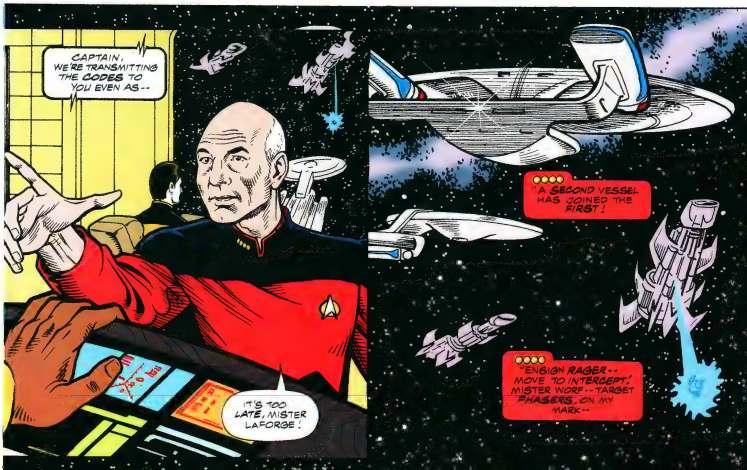

NEED I REMIND YOU, MISTER MORODD... THAT YOUR FAMILY IS ON THE HORNET? IF SOME-THING ISN'T DONE QUICKLY, THEY COULD PERISH--

--ALONG WITH THE REST OF CAPTAIN HAGLER'S CREW.

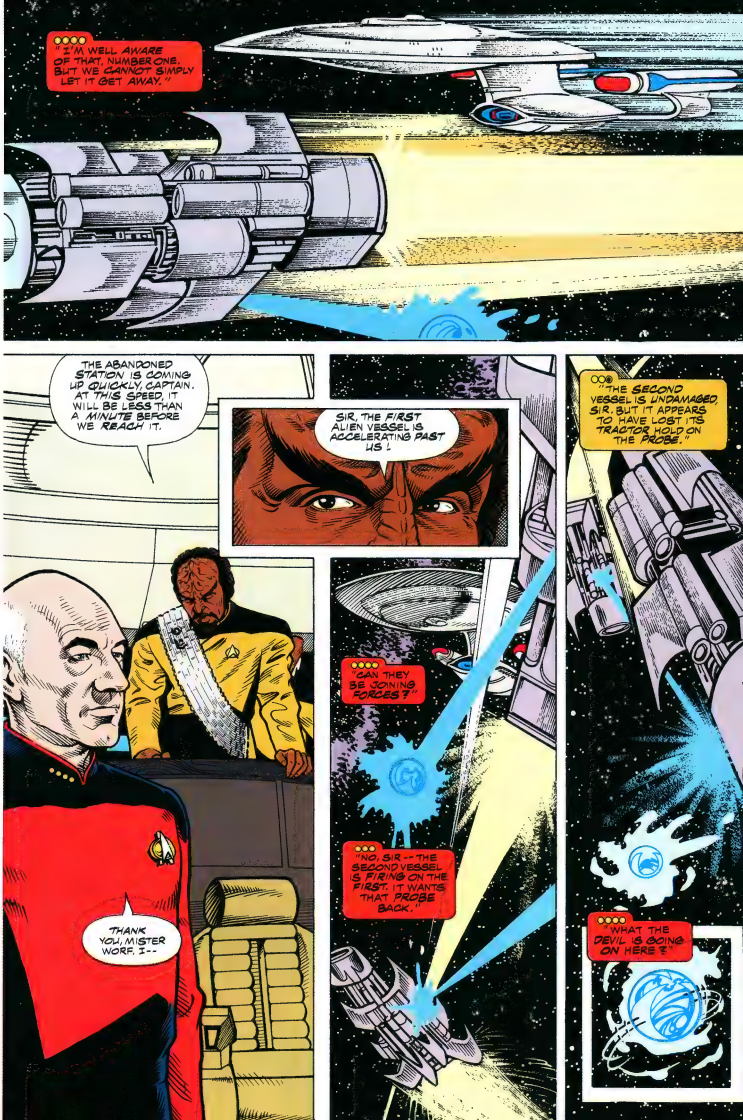
"CAPTAIN, THE HORNET IS FIRING AT THE ALIEN SHIP--BUT THE ALIENS SEEM DETERMINED NOT TO FIRE BACK. THEY ARE SIMPLY MANEUVERING TO AVOID BEING HIT."
ACKNOWLEDGED, MISTER DATA.
NOT FIRING...?
THIS ONLY LENDS MORE CREDENCE TO MY THEORY THAT THE ALIENS' INTERESTS HERE ARE NOT CONTRARY TO OUR OWN.
CAPTAIN HAGLER, THIS IS CAPTAIN PICARD. I ASK YOU AGAIN--STAND DOWN. WHAT YOU'RE DOING IS EXTREMELY ILL-ADVISED.
THERE'S NO RESPONSE FROM THE HORNET, SIR.
BUT THE ALIENS ARE BEGINNING TO RETURN CAPTAIN HAGLER'S FIRE.
=SIGH=
MISTER WORF--WE CANNOT WAIT ANY LONGER.
I NEED YOUR DECISION AND I NEED IT NOW.


MISTER MCROBB!
I'M THE LAST GUY WHO'D TELL YOU TO TURN ON YOUR CAPTAIN, MCROBB.
BUT IT'S NOT A MATTER OF LOYALTY ANYMORE. IT'S A MATTER OF AVERTING A TRAGEDY.

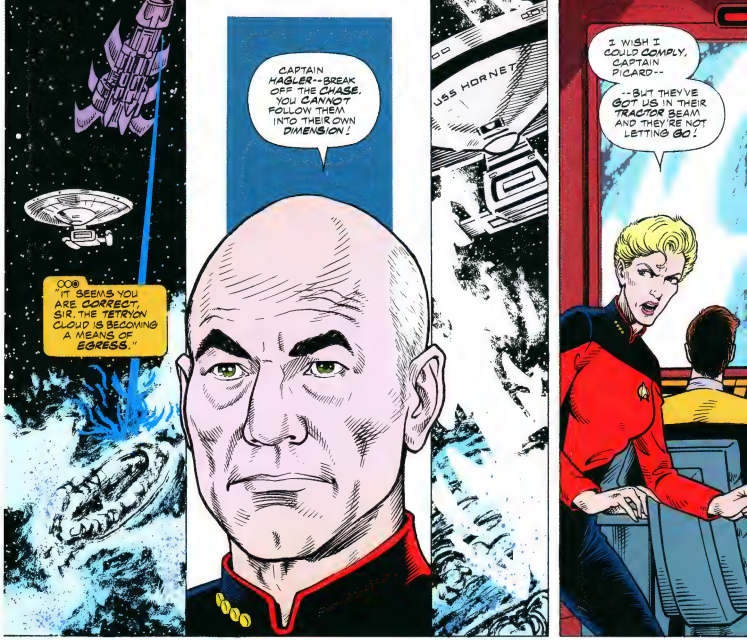
YOU'VE GOT TO HELP US STOP HER, AND TO DO THAT, WE NEED THOSE CODES.
ALL RIGHT, I'LL GIVE THEM TO YOU.

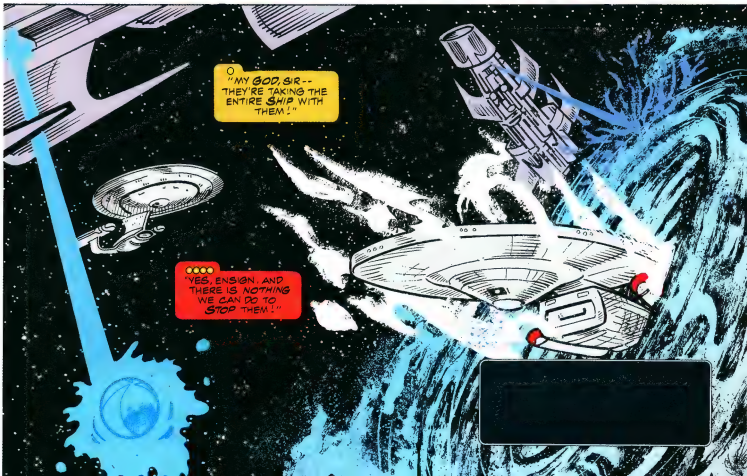

CAPTAIN, WE'RE TRANSMITTING THE CODES TO YOU EVEN AS--
IT'S TOO LATE, MISTER LAFORGE!
A SECOND VESSEL HAS JOINED THE FIRST!
ENSIGN RAGER--MOVE TO INTERCEPT. MISTER WORF--TARGET PHASERS ON MY MARK--

"FIRE!"
"THEY ELUDED OUR BARRAGE, CAPTAIN. IT APPEARS THEIR VESSEL IS A GOOD DEAL MORE MANEUVERABLE THAN OUR OWN."
"THEY ALSO SNATCHED THE PROBE FROM THE FIRST VESSEL--"
--AND THEY'RE HEADING BACK TOWARD THE STATION!
"OBVIOUSLY, NUMBER ONE, THE SITUATION IS SIGNIFICANTLY MORE COMPLICATED THAN IT LOOKS--"
--JUST AS I SUSPECTED ALL ALONG.
PURSUE THE VESSEL THAT SNATCHED THE PROBE, ENSIGN. MAXIMUM SPEED.
WE'RE NOT GOING TO CATCH IT, SIR. IT'S ALREADY PROVEN IT CAN RUN RINGS AROUND US.


"I'M WELL AWARE OF THAT, NUMBER ONE. BUT WE CANNOT SIMPLY LET IT GET AWAY."
THE ABANDONED STATION IS COMING UP QUICKLY, CAPTAIN. AT THIS SPEED, IT WILL BE LESS THAN A MINUTE BEFORE WE REACH IT.
SIR, THE FIRST ALIEN VESSEL IS ACCELERATING PAST US!
"CAN THEY BE JOINING FORCES?"
"NO, SIR -- THE SECOND VESSEL IS FIRING ON THE FIRST. IT WANTS THAT PROBE BACK."
"THE SECOND VESSEL IS UNDAMAGED, SIR, BUT IT APPEARS TO HAVE LOST ITS TRACTOR HOLD ON THE PROBE."
"WHAT THE DEVIL IS GOING ON HERE?"
THANK YOU, MISTER WORF. I--

YOUR GUESS IS AS GOOD AS MINE, SIR. BUT IT'S PRETTY CLEAR THAT PROBE IS IMPORTANT TO BOTH OF THEM.
THE FIRST VESSEL IS NOW CLOSER TO THE PROBE. STAY WITH IT AS BEST YOU CAN, ENSIGN RAGER.
CAPTAIN, THE FIRST VESSEL--
I KNOW, NUMBER ONE. IT'S REGAINED POSSESSION OF THE PROBE. IF I DIDN'T KNOW BETTER, I'D SAY THIS IS SOME SORT OF BIZARRE GAME THEY'RE PLAYING.
LIKE CAPTURE THE FLAG--ONLY THE PRIZE IS SOMETHING MUCH MORE VALUABLE THAN A PIECE OF CLOTH.
CAPTAIN, THE HORNET HAS OPTED TO PURSUE THE SECOND VESSEL--THOUGH, SO FAR, WITHOUT MUCH LUCK.
THEY'RE FIRING AT THE TETRYON DISTURBANCE.
"LOOKS LIKE IT'S RE-FORMING ITSELF!"
"THAT MUST BE THE WAY THEY OPEN THE GATEWAY!"

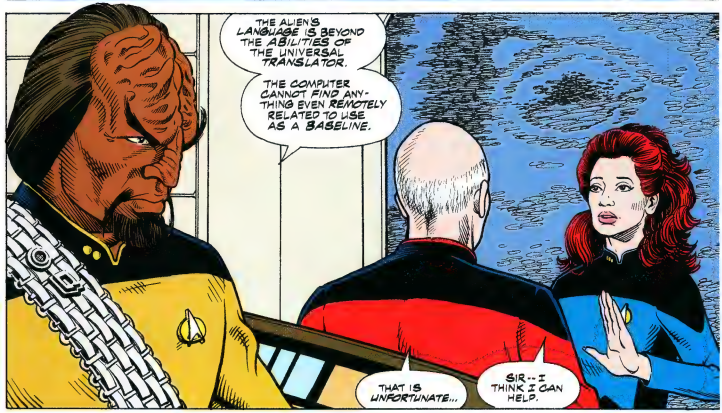

CAPTAIN HAGLER--BREAK OFF THE CHASE. YOU CANNOT FOLLOW THEM INTO THEIR OWN DIMENSION!
USS HORNET
"IT SEEMS YOU ARE CORRECT, SIR. THE TETRYON CLOUD IS BECOMING A MEANS OF EGRESS."
I WISH I COULD COMPLY, CAPTAIN PICARD--
--BUT THEY'VE GOT US IN THEIR TRACTOR BEAM AND THEY'RE NOT LETTING GO!


"MY GOD, SIR--THEY'RE TAKING THE ENTIRE SHIP WITH THEM!"
"YES, ENSIGN, AND THERE IS NOTHING WE CAN DO TO STOP THEM!"

NO! MY FAMILY'S ON THAT SHIP!
THEY CAN'T BE GONE...

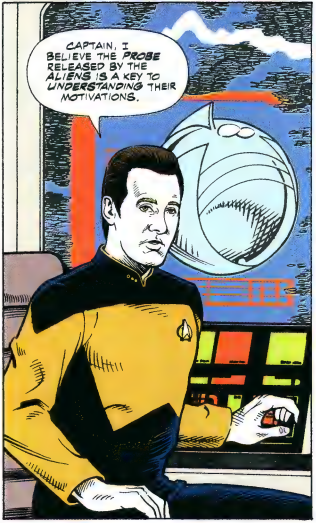
"THEY CAN'T BE!
YOU'VE GOT TO HANG IN THERE, MCROBB. YOU'VE GOT TO KEEP YOUR WITS--
YOU DON'T UNDERSTAND, GEORDI. MY FAMILY WAS EVERYTHING TO ME.
HOW COULD I HAVE LOST THEM THIS WAY?
HOW?
HAIL THE ALIENS, MISTER WORF. PERHAPS WE CAN MAKE SOME SENSE OF THIS.
THEY'RE ANSWERING, CAPTAIN.
IS THAT THE BEST YOU CAN DO, LIEUTENANT?
I BELIEVE SO, SIR. OUR COMMUNICATIONS SYSTEMS ARE NOT ENTIRELY COMPATIBLE.
TO SAY THE LEAST.

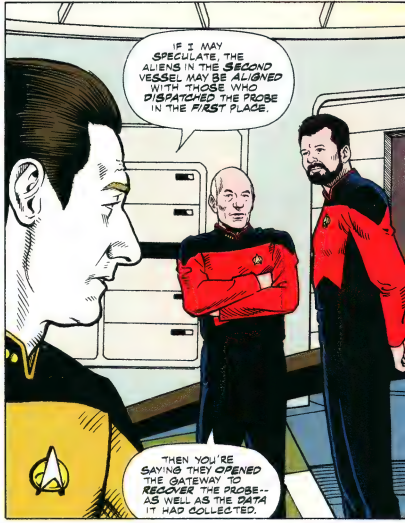
RAJTWOIC HVRJOOI!... WHORVN IONVSOIEF CRVL...


THE ALIEN'S LANGUAGE IS BEYOND THE ABILITIES OF THE UNIVERSAL TRANSLATOR.
THE COMPUTER CANNOT FIND ANY-THING EVEN REMOTELY RELATED TO USE AS A BASELINE.
THAT IS UNFORTUNATE...
SIR-- I THINK I CAN HELP.

NOW THAT I HAVE A CHANCE TO REALLY CONCENTRATE ON THEM, I'M GETTING AN IMPRESSION OF THE ALIEN'S EMOTIONAL STATE.
I SENSE SINCERITY... AND SYMPATHY FOR WHAT WE'VE LOST.

ALSO, A DISTINCT FEELING OF URGENCY.
AND A CERTAIN AMOUNT OF FRUSTRATION --AS IF HE'S TRYING DESPERATELY TO KEEP EVENTS FROM SPINNING OUT OF HIS CONTROL.


CAPTAIN, I BELIEVE THE PROBE RELEASED BY THE ALIENS IS A KEY TO UNDERSTANDING THEIR MOTIVATIONS.

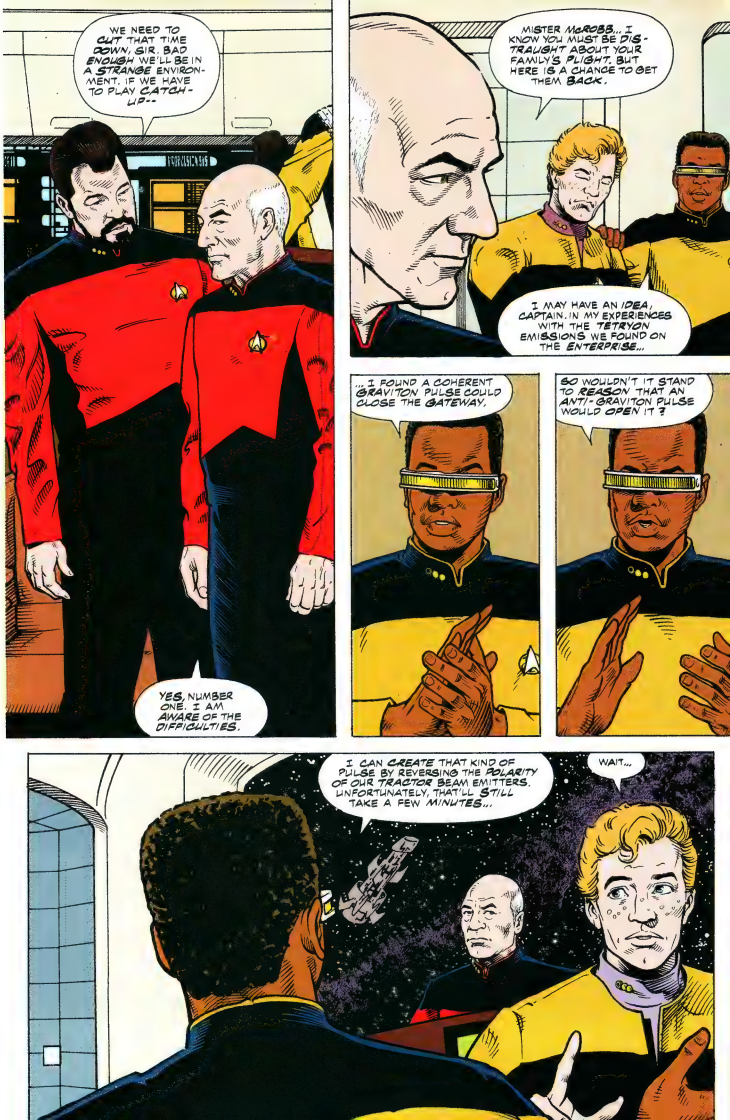

IF I MAY SPECULATE, THE ALIENS IN THE SECOND VESSEL MAY BE ALIGNED WITH THOSE WHO DISPATCHED THE PROBE IN THE FIRST PLACE.
THEN YOU'RE SAYING THEY OPENED THE GATEWAY TO RECOVER THE PROBE-- AS WELL AS THE DATA IT HAD COLLECTED.

BUT WHY GO TO ALL THIS TROUBLE? JUST WHAT KIND OF DATA ARE THEY AFTER?

A GOOD QUESTION, COMMANDER. IT APPEARS THAT THE ALIENS--OR AT LEAST, A PORTION OF THEIR SOCIETY--PERCEIVES A NEED TO OBTAIN SOMETHING IN OUR GALAXY.
SOMETHING IMPORTANT, WHICH THEY LACK IN THEIR OWN GALAXY.

AFTER ALL, IT IS UNLIKELY THEY WOULD HAVE MUTILATED US* SIMPLY TO EXPAND THEIR STORE OF KNOWLEDGE.

I BELIEVE THE FIRST VESSEL--THE ONE WE ARE FACING NOW--WAS ATTEMPTING TO STOP THE SECOND ONE FROM OBTAINING THE PROBE.
THAT WAS WHY THEY SECURED IT WITH THEIR TRACTOR BEAM INITIALLY--AND WHY THEY WERE SO EAGER TO RECOVER IT BEFORE THE SECOND SHIP VANISHED THROUGH THE GATEWAY.
IT WOULD STAND TO REASON, THEN, THAT THE FACTION REPRESENTED BY THE FIRST VESSEL BELIEVES OUR GALAXY SHOULD BE LEFT ALONE.
BUT IT WON'T BE--UNLESS WE ACT QUICKLY.
THE SECOND SHIP MAY NOT HAVE GOTTEN THE PROBE, BUT IT GOT SOMETHING JUST AS INFORMATIVE--THE CREW OF THE HORNET.
MISTER DATA--HOW LONG WOULD IT TAKE TO REOPEN THE GATEWAY?
PERHAPS AS MUCH AS TWENTY MINUTES, SIR--EVEN UNDER A FULL-SCALE TETRYON BOMBARDMENT.
AND IN THAT TIME, THE ALIENS ON THE OTHER SIDE WILL HAVE PUT A SIZEABLE DISTANCE BETWEEN THEMSELVES AND THE GATEWAY.
AND PRESUMABLY, THEY WILL HAVE TAKEN THE HORNET WITH THEM.


WE NEED TO CUT THAT TIME DOWN, SIR. BAD ENOUGH WE'LL BE IN A STRANGE ENVIRONMENT. IF WE HAVE TO PLAY CATCH-UP--
YES, NUMBER ONE. I AM AWARE OF THE DIFFICULTIES.
MISTER McBOSS... I KNOW YOU MUST BE DISTRAUGHT ABOUT YOUR FAMILY'S FLIGHT. BUT HERE IS A CHANCE TO GET THEM BACK.
I MAY HAVE AN IDEA, CAPTAIN. IN MY EXPERIENCES WITH THE TETRYON EMISSIONS WE FOUND ON THE ENTERPRISE...
...I FOUND A COHERENT GRAVITON PULSE COULD CLOSE THE GATEWAY.
SO WOULDN'T IT STAND TO REASON THAT AN ANTI-GRAVITON PULSE WOULD OPEN IT?
I CAN CREATE THAT KIND OF PULSE BY REVERSING THE POLARITY OF OUR TRACTOR BEAM EMITTERS. UNFORTUNATELY, THAT'LL STILL TAKE A FEW MINUTES...
WAIT...

IT DOESN'T HAVE TO TAKE THAT LONG-- NOT IF WE BRING THE HARMONICS OF THE GRAVITON PULSE DOWN INTO THE LOWER BAND.
YOU KNOW... YOU'RE RIGHT.
WHY DIDN'T I THINK OF THAT?
NO DOUBT YOU WOULD HAVE, GIVEN A LITTLE MORE TIME TO THINK ABOUT IT.
IT JUST HAPPENS I WAS WORKING ON TRACTOR-BEAM PERFORMANCE WHEN CAPTAIN HAGLER HAD US INVESTIGATE THE GATEWAY...
... SO I HAD GRAVITON PULSES ON MY MIND.
SEEMS LIKE IT'S THE BEST SHOT WE'VE GOT, SIR.
IT DOES AT THAT. ALL RIGHT, MISTER LAFORGE... MISTER MCROSS...
MAKE IT SO.
AYE, SIR.

Concluded in Issue 20!

Alexander

"I'm still enjoying myself after four seasons of this, and I think that's a testament to the writing. Most actors stop enjoying themselves after a much shorter time than that."

Our Man Bashir

Alexander Siddig firmly believes that *Dr Julian Bashir* is going where no other doctor on a *Star Trek* series has gone before. Interview by Ian Spelling

"**He really is an extraordinarily different doctor** to those we've seen on *Star Trek*, *Star Trek: The Next Generation* and *Star Trek: Voyager*," the amenable Siddig says. "Indeed, he isn't strictly a medical man at all. He fills in all different kinds of roles on the show. His actual medical expertise on the space station is obviously there, and he's qualified and everything. He's a useful presence as a doctor. But most of his storylines, certainly in the last season or two, have had little or nothing to do with medicine, really nothing to do with the day-to-day running of the station.

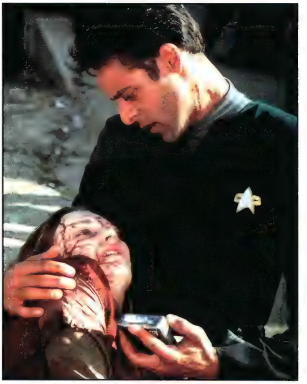
"Almost always lately they have to do with his development as a person and his learning and life experiences. This is a different *Star Trek* doctor we're developing here. This is a very energetic, hands-on doctor when it comes to medicine, but he's just as hands-on and energetic when it comes to everything else that's of interest in his life. I *love* that."

Siddig's point is well taken. When the *Star Trek: Deep Space Nine* camera wasn't trained on Bashir practising medicine, as it was in such episodes as *Life Support*, it was instead focused on Bashir the person. Recent examples of the latter would include *Distant Voices*, in which a comatose Bashir ages rapidly and his *Deep Space Nine* friends, representing separate parts of his personality, must fight to save him; *Past Tense, I & II*, in which Bashir and *Captain Benjamin Sisko* (Avery Brooks) struggle to restore time and order to the 21st Century; *Hippocratic Oath*, a powerful episode in which pals Bashir and *Chief Miles O'Brien* (Colm Meaney) disagree vehemently over how to deal with *Jem'Hadar* soldiers whom they may be able to help escape the influence of the Dominion; *Starship Down*, which finds Bashir and the former object of his lust, *Lieutenant Jadzia Dax* (Terry Farrell), trapped in a turbolift, where they come to a genuine understanding of one another; and, of course, *Our Man Bashir*, the entertainingly James Bond-esque romp in which Bashir's holodeck program goes awry, leaving Bashir, Julian Bashir, to fight off such nefarious villains as Falcon (Meaney) and Dr Noah (Brooks).

"Everything we promised would happen to all of the people who were doubting Bashir and his purpose and abilities in the early days has really happened in terms of the character's development. He's much more well-rounded now, as a person," states Siddig, who changed his name from Siddig El Fadil to Alexander Siddig between the third and fourth seasons but is still referred to as Sid. "Maybe one or two of the other crew members on the space station would like to have him along on an Away Team mission now, which is a very far place from where he was in, well, let's say *Armageddon Game*. He was very much in an early grade, second or third grade, as far as Starfleet experience went then, as far as life experiences went. Now, he's someone people like to be with, want to be with, and someone they can trust as a doctor and a person."

Though Siddig is thrilled to be dating co-star Nana Visitor off-screen, the conversation turns to the growth of Bashir's on-screen relationships. Over the years, the Bashir bonds most often and studiously explored have been those with Dax, O'Brien and the wily *Cardassian Garak* (Andrew Robinson). Siddig starts with Dax.

Opposite: *Dr Julian Bashir*
Left: *... A man and his med-kit*



"This is a different* Star Trek *doctor we're developing here. This is a very energetic, hands-on doctor when it comes to medicine, but he's just as hands-on and energetic when it comes to everything else that's of interest in his life."

Right: *Cure 'em and date 'em... even Dr Bashir's fabled technique may not be enough this time*
Below: *Let the war of the convoluted sentences begin*
Below right: *Bashir takes a fevered trip through his own mind*

"What an odd thing to have to base the character's entire being, in terms of fan appeal, on his love for this woman and his always being knocked down by her. That's what Bashir seemed to be there for during the first season. I think the writers actually realised soon enough that there was greater potential for him in doing anything else but leaving him to dangle in this woman's wake. They've really let him move on, and we've explored other sides of him, of his attractions to other women," notes Siddig. "Now, I think, he *would* be a formidable match for Dax. Or, at least, he's developing into one!

"Basically, the one thing I have to say is that I take my hat off to the writing, specifically the writing for my character. It's just been as good as I could ever imagine it would be. I'm still enjoying myself after four seasons of this, and I think that's a testament to the writing. Most actors stop enjoying themselves after a much shorter time than that even. They start phoning in their performance, just clocking in and out. That's definitely not the case for me. I'm not always doing a lot in every episode and, in fact, I was only big in a few fourth season shows, but when they write for Bashir it's interesting stuff that I get to do. That keeps me interested in both the show and the character."

The actor cites the characters of O'Brien and Garak as two major elements in the continued enhancement of Bashir. Siddig even goes so far as to suggest that Bashir virtually represents an amalgam of O'Brien and Garak. "He is a mixture of those two. In every other show Bashir learns a lesson from one of those two. What I really like," explains Siddig, "is that we're at the point now where Bashir has something to *teach*. Even by mistake he can teach someone something. O'Brien and Garak are the foundation for Bashir, so thank God Colm and Andy can act as well as they do.

"As an actor, I always relish working with great actors. Every actor says that and quite rightly so, I think. I love the scenes where it's all me and Colm or all me and Andy, because I don't like to share actors, if you understand what I mean. I like to have them to myself for a whole scene, sometimes a whole show. I've gotten to do that a few times with Colm and Andy, and I think I'm a better actor for it. Just learning from these terrific actors is going to have a remarkable influence on my life as an actor."

Another actor with whom Siddig works, but who hasn't shared nearly as many scenes with him as Meaney and Robinson, is Michael Dorn. A veteran of seven years on *Star Trek: The Next Generation*, Dorn joined the *ST:DS9* cast

"I'm getting more and more letters that say, 'I never used to watch the show, but I started to recently and I am thoroughly enjoying myself now.'"

at the beginning of the show's fourth season. Much ado was made in the media and in fandom over Dorn's arrival on the space station. Was it a ploy to increase the show's ratings? Was it done to create more dramatic tension on the show? Would Worf and Dorn fit into the *ST:DS9* mix?

"It *has* been an interesting thing," acknowledges Siddig. "It is unusual to have a character from a sort of extinct show come onto an existing show. There's been a certain dynamic. There was a lot of fuss in the beginning... 'Oh, my God. He's going to rock the boat! It's going to change the show immeasurably and nobody is going to be able to recognise it anymore. We're going to lose all of our hard-core fans who we've tried so hard to please.' We have an extraordinary relationship with our fans and we very much appreciate the fact that they've stuck with us over the years. We were all very worried that we might be betraying them in some way.

"Of course, we, the cast, did not have any choice. Mike was going to arrive whether we liked it or not. I think he really hasn't had an adverse affect, at least that I've noticed. He's arrived, he's obviously very competent as an actor, he knows his character as well as anybody knows their character, and he executes it with great panache. I think he's a welcome addition to the cast. The new dynamic, in terms of the characters, is interesting and it's a challenge to all of us. We will, I hope, find a way of making him part of *ST:DS9*, as opposed to the ever-frightening vice versa, where we all become part of Worf!"

Siddig's comments go a long way towards showing how *ST:DS9* is both very much part of the *Star Trek* Universe and something of a departure. The show, especially early on, was called the dark side of *Star Trek*, the different *Star Trek* and, for a time, those distinctions from the original series and *ST:TNG* kept some fans at bay. It was Armin Shimerman, who plays bar owner *Quark*, who once suggested that *ST:DS9* might be better off without the *Star Trek* prefix, that non-Trekkers might give it a fair shake and Trekkers themselves would not be so quick to compare it to *Star Trek's* past.

"I kind of agree with Armin, although there are some dangerous areas there," says Siddig, contemplating Shimerman's words for a moment. "If you take the *Star Trek* name off *Deep Space Nine* and you lose an entire audience," argues Siddig. "You have to start from scratch, which a show like *Babylon 5* had to do. That's not easy. *Babylon 5* has done it by going against, trying to make its own niche. I think *ST:DS9* is *Star Trek*'s middle brother, actually. It follows quite neatly on, but it's a little different. I love that aspect of the show.

"I agree with Armin that it would be kind of fun if the *Star Trek* emblem wasn't on our show, but I also quite like

Alexander Siddig PROFILE

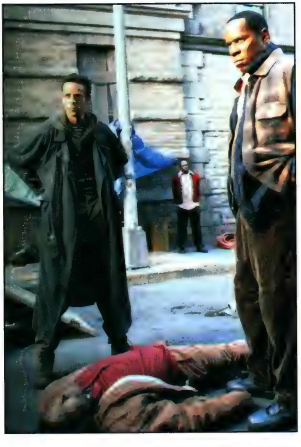
BIRTHDAY: 21 November
BIRTHPLACE: Sudan
FAMILY: Father Sudanese, mother British; one brother: Thomas. Grew up in England where he attended the London Academy of Music and Dramatic Arts. (Real name Siddig El Fadil. He changed his name because, he says, nobody could pronounce 'El Fadil')

Selected Credits:
THEATRE
Lawrence of Arabia

TELEVISION
The Big Battalions
Star Trek: Deep Space Nine – Doctor Julian Bashir

FILM
Sammy and Rosie Get Laid (1987)
A Dangerous Man: Lawrence After Arabia (1990, TV) – Feisal

Left: *Two's company... three must mean that Garak's tagged along* **again**



Right: *The good thing about being the doctor is that you get to go on all the away teams!*
Far right: *Curing history with Sisko in the 21st Century*
Below: *All those sweet nothings must have worked!*

showing everybody that the shows can be different from one another, not be clones, and still be *Star Trek*. We have our audience. The ratings seem to show that more and more people are coming over to the show and are beginning to enjoy it. I'm getting more and more letters that say, 'I never used to watch the show, but I started to recently and I am thoroughly enjoying myself now.' I guess it's an unusual situation to be one of several *Star Trek* shows, but I'd rather have that because it has its own risks and obstacles and excitements to it."

"He's someone people like to be with, want to be with, and someone they can trust as a doctor and a person."

Siddig expects that he'll be dealing with those risks, obstacles and excitements for another few years to come, as *ST:DS9* seems likely to be on the air for another two or three seasons. By then, Siddig hopes to have several other episodes to add to his list of personal favourites, which already includes *Distant Voices* ("That was a massive challenge for me as an actor.") and, surprise, surprise, *Our Man Bashir* ("I loved the look of it, the action, the Walther PPK, my Bashir girl [Nana Visitor] and I got to say 'Bashir, Julian Bashir.'"). He also intends to follow in the footsteps of co-stars Avery Brooks and René Auberjonois, and direct an episode of *ST:DS9* during the fifth season. ("My name is pencilled in there on the schedule for next year and I'll be going through the director's training program we have here for actors turned directors. I'm a little nervous, to tell you the truth, but very excited. I'm just glad I'm not rushing into it.").

Although Siddig, who recently celebrated his 30th birthday and likes to get home to London whenever he can, may one day no longer work on *Star Trek: Deep Space Nine*, he knows the show will forever remain a part of his life. That's a scenario with which he is comfortable. "If I'm not comfortable with it now, I'd better jolly well get used to it as soon as possible. Actually," he asserts, "I am already comfortable with the idea. I don't mind it. It's up to me to improve upon it, if that's possible, or at least to survive it. That's the challenge most actors face after *Star Trek*, surviving it, moving on, doing other things.

"I may wind up going back to relative anonymity when this is over, and I'm looking forward to that time, actually. I'm looking forward to maybe finding what else I can do as an actor." ■

INTERVIEW WITH THE VULCAN?

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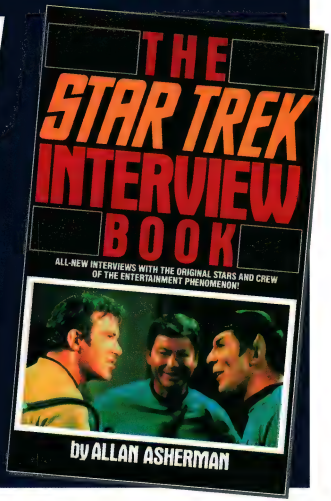
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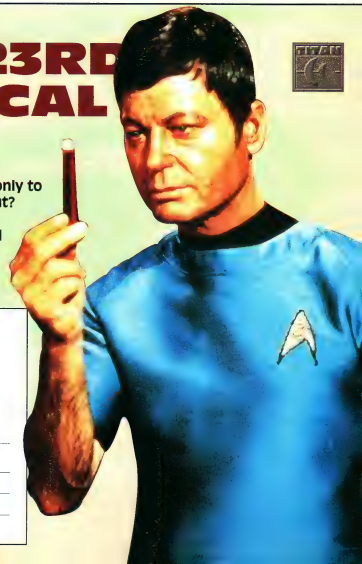

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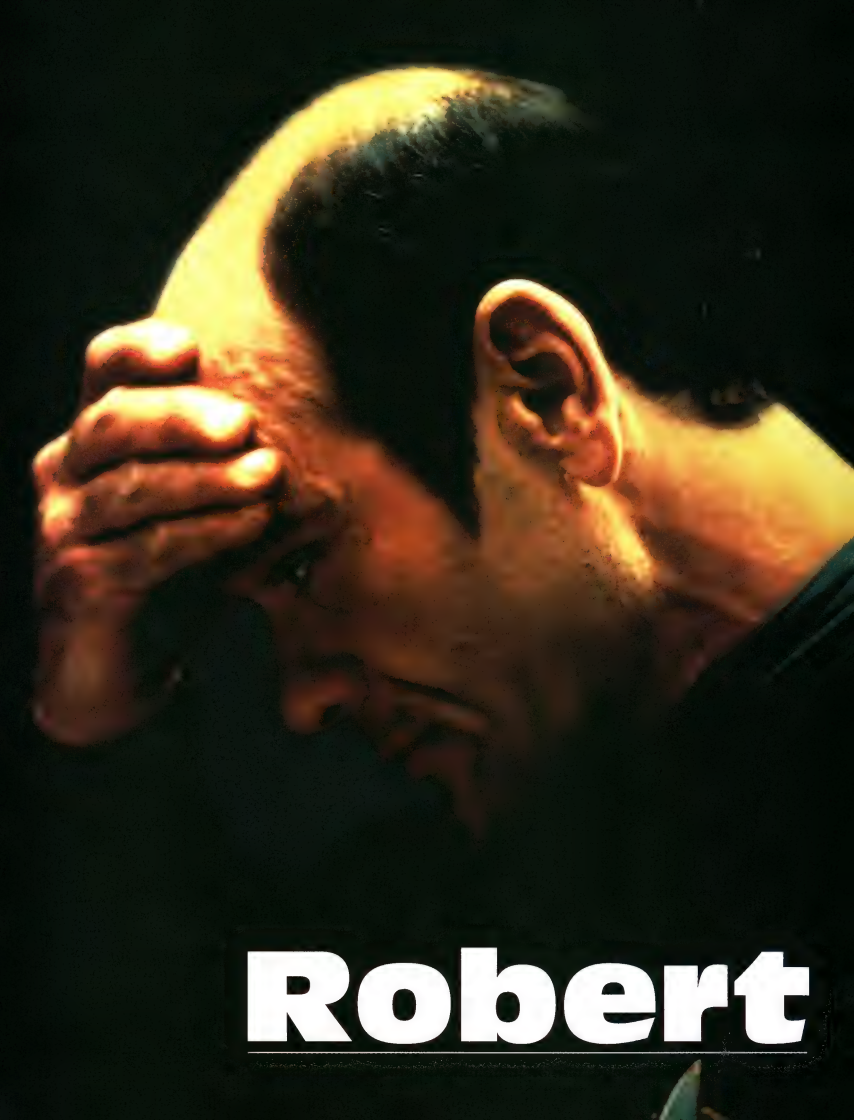

Robert

"Rick Berman said to me: 'We want you just the way you are – we've had a great deal of success with bald men'!"

(April 1996, Generations II Convention, London)

Holo-Healer

Joe Nazzaro discovers that playing a bad-tempered holographic medical emergency programme with no name is not really that bad after all...

When Robert Picardo walked onto the sets of the *U.S.S. Voyager* for the first time, the long-time character actor must have had a few misgivings. Not only was he stepping into the unfamiliar *Star Trek* milieu, but he would also be playing a hologram generated by the ship's computer.

"I'm a very behavioural actor," elaborates Picardo, who plays the curmudgeonly 'Doc', the *U.S.S. Voyager*'s emergency medical programme. "I like to handle props, but I also like to have a sense of place and where I am. I like to be connected to the set, and to the props on the set, but *Star Trek* has a very clean, futuristic look. There are no drawers or cabinets, just walls and a couple of carts in sick bay that you can wheel things around on. Everything is so minimalist compared to the personalised sets that I've been on before, so you almost feel you're floating in the middle of space being on those sets. It's very hard to anchor your reality at first, because the emphasis on *Star Trek* is on the look and the story, and I guess the sense of place is accomplished by post-production shots. We see the ship going through space, and that supposedly tells you where we are.

"On that first day," Picardo continues, "I felt very much like I was literally floating in the middle of nowhere when I walked onto that set. There I was, in this costume where I didn't even have any pockets to put my hands. There was no place to get comfortable, but you know what? The moment I wasn't comfortable, I realised I was playing a character whose comfort certainly wasn't an issue. The doctor is designed solely for function, so it was nice not to have any major responsibilities in that way.

"As they've started to develop my character more in the writing, I've also become more comfortable as an actor being on those sets. It was strange being on those sets for the first time. I'm not a futurist, or a fan of science fiction; I'm more a fan of horror films than SF films. I hadn't watched a lot of them, and didn't feel I had a background in the genre, but I do now."

Picardo, a veteran of numerous feature films, including *The Howling*, *Legend*, *Matinee*, *Explorers*, *Gremlins II* and *InnerSpace*, as well as such television series as *China Beach* and *The Wonder Years*, first heard about *Star Trek: Voyager* when his agent sent him the pilot script. "At the time, I was rehearsing a play at the Mark Taper Forum and was heavily involved in the first run-throughs. I just didn't have time to look at that script. I was lying in bed, learning my lines, and picked up this big, fat two-hour television pilot and said, 'I don't have time for this!' I dropped it on the floor and was ready to pass on it because I was too busy. "Not long after that, I was speaking to an actress friend of mine, and she said, 'You've got to read it, it's great!' I said, 'Well, I read the lines for this Dr Zimmerman, and I don't think it's very funny.'

"She said, 'Read the part of *Neelix*; that's a funny part,' so I called my agents and said, 'Tell them I'll come in and read for Neelix, but I won't read for that doctor guy.' And I did read for Neelix, and they liked me very much, and decided to test me. I was one of three candidates, along with Ethan Phillips [who eventually landed the part].

"Then I found out that Neelix was a heavy prosthetic role, which I wasn't too thrilled about. It hadn't been too

Opposite: *Introducing the fully integrated holographic medical system, where absolutley nothing can go wrong...*
Left: *Proving unequivocally that medical science has moved on since the 23rd Century – the Doctor overtly avoids staring at a strange implement quizically*

Picardo

Right: *The Doctor practices the art of interaction...*
Below: *...and treats the Federation's enemy with equal disdain*

clear at that point; they just said, 'He's humanoid,' and that could have meant rubber ears, it could have meant *anything*. I also made the same incredible mistake that many actors make with a pilot script. I've been around long enough not to make this mistake, but you often assume the relative balance in the pilot is somehow going to be the balance in the series. In other words, if your character has 10 lines in the pilot [which was the situation with the Doc], you say, 'Oh, this is a small part!' You don't realise they're going to develop all the characters, and even though you only have 10 lines, you potentially have the best character in the show.

"That's a lesson I thought I'd learned, but apparently I hadn't, because when I didn't get Neelix, the producers came back to me and said, 'Would you consider this part?' and I said, 'Well... I don't know.' Part of that was my own ignorance about the *Star Trek* series. Traditionally, the character with artificial intelligence, or at least the non-Human

"For the first year and a half I have worked without seeing the rest of the cast. I've finally got some contact lenses and have been wearing them for the last 6 weeks on the show... I must say,* Kes *is* really *cute!"
(April 1996, Generations II Convention, London)

characters, are always developed, such as [*Lieutenant Commander*] *Data*. They're always reflecting on what it means to be Human, and those are often the main story lines. So when I discovered [the Doc] was going to be a fairly significant part – and bear in mind that it wasn't decided then that it was going to be as significant as it ended up being in the show – I decided to go after it... I guess I got lucky!"

Picardo goes on to say that his initial naïveté regarding the *Star Trek* Universe worked in his favour as far as certain aspects of his character went. "First of all, I'm not responsible to *Starfleet* protocol, which is an enormous burden off my shoulders. I'm a computer program, so I haven't gone through years of Starfleet training, and my appropriate behaviour has not yet been whittled down to a certain series of obligatory responses. I can be disrespectful to the captain. I can be childish and almost impudent to my superiors, and I can get away with it because I have these primitive, emotional programmes that only work to a limited extent. They've tried to give me some kind of emotional repertoire to deal with my patients, and sometimes it works and sometimes it doesn't."

At that moment, the conversation is interrupted by Picardo's three year-old daughter, who walks into the room, and begins talking loudly to her doll. Daddy explains that he's doing an interview, and the little Picardo quietens down.

"Also," says the actor, continuing his line of reasoning,

"The hardest thing for me to get used to was the wardrobe. You can't sit down too quickly or you get a 'wedgy'."

(April 1996, Generations II Convention, London)

"suppose *Star Trek* meant more to me than anything else in the world? I would have been so much more nervous going to work, thinking I had this tremendous responsibility to live up to. Since I really didn't know what I was getting into, I didn't have those worries."

A 1993 study in the US found that children learn more about science from *Star Trek* than any other source. "I think that's good and bad. Obviously children should be reading about science, studying their science textbooks. But I don't think there's anything wrong with a popular entertainment engendering and cultivating an interest in a child for science. It's a fact that tomorrow's discoveries have often mirrored things that the *Star Trek* imagination has presented us with. The Motorola flip-phone is simply a communicator turned upside down. I am certain there are technological designs now that came out of the mind of a child who was watching *Star Trek* in the late Sixties. Who can say what might result from a child watching today?"

Robert Picardo came to public attention when he was cast as tortured werewolf Eddie Quist in the 1981 horror classic *The Howling*. It was the first of many films he did with director Joe Dante. "It's great fun to work with Joe," says Picardo. "His set is very relaxed, and I like to be around him. We're good friends, and I would do pretty much anything he asked me to. Sometimes he gives me a significant outing in the film, sometimes it's just a scene or two, but I always go back, along with actors like Dick Miller, Kevin McCarthy, or to a lesser extent, William Shallert or Henry Gibson. Joe is like a walking Forties film studio in the sense that he likes to have a little stable of contract players."

Robert Picardo PROFILE

BIRTHDAY: 27 October
BIRTHPLACE: Philadelphia, Pennsylvania

Selected Credits:

THEATRE
Sexual Perversity in Chicago
Gemini
The Primary English Class
The Normal Heart
Beyond Therapy

TELEVISION
The Wonder Years (1988) – Coach Ed Cutlip
China Beach (1988) – Doctor Dick Richard
Star Trek: Voyager – The Doctor

FILM
The Howling (1981) – Eddie
Legend (1985) – Meg Mucklebones
Explorers (1985) – Starkiller/Wak/Wak and Neek's Father
InnerSpace (1987) – The Cowboy
The Man Who Fell to Earth (1987, TV) – Morse
The 'Burbs (1989) – Garbageman
Total Recall (1990, voice) – Johnnycab
Gremlins 2: The New Batch (1990) – Forster
Matinee (1993) – Howard
Fatal Deception: Mrs Lee Harvey Oswald (1993, TV) – David Lifton
White Mile (1994, TV)
Wagons East (1994) – Ben Wheeler
Runaway Daughters (1994, TV) – Mr Cahn
Revenge of the Nerds IV: Nerds in Love (1994, TV)
The Pagemaster (1994, voice) – Pirate

One of Picardo's most recent collaborations with Dante was *Matinee*, a poignant, coming-of-age film in which the actor plays a paranoid cinema owner. "I think it's a really sweet film, and a great one for baby-boomers to watch because of the way it evokes that period in time, of the Cuban Missile Crisis. I certainly found that to be one of the most fascinating moments in history from my lifetime, and I think anyone of baby boomer age feels the same. I was quite young at that time, and only dimly aware of the

Above left: *Kes finds herself sampling her mentor's talents*
Below: *The Doctor prevents yet another member of* U.S.S. Voyager*'s crew from catching a deadly virus or turning into a gelatinous blob*

Above: *The Doctor makes a rare escape from sickbay*
Above right: *Just an old fashioned girl and her hologram*
Below: *What better advice could a* **Star Trek** *actor get than from Director Jonathan Frakes*

crisis, but I remember it was also around my birthday, and a very interesting period in my life."

Does the actor have any preference between working in film or television? "I like to do everything, I truly do. I love to work in television, living with a character for a while, and I like the steady work and routine of television. I also like to vary that by doing a stage play every couple of years, and I like to work in films.

"Film-making is a different world. Not only is the shooting process very different from television, but the actual product for the big screen is different; the ratio of close-ups to wider shots, and the subject matter you can deal with in a film.

"There are all sorts of ways that a feature film differs from doing television, although frankly, *Star Trek* is much closer to feature films than any other television shows I've ever worked on. I really like a blend of all three though, and I'm happiest when I get to do that. I'm hoping that during the *Star Trek* shooting season I'll be able to do a couple of juicy small roles in films, or maybe a larger role. Yes, it's fun to change roles, but it's also fun to explore a single role more deeply and get to show more sides of it. I have gotten one of the most interesting characters in television, and that's a fact, and I'd love to have characters of comparable interest and layers in a feature someday."

"My character has now had the pleasure of kissing Freya, Kes and Sandrine... That's four beautiful women in a year. I'm doing much better as a hologram than I did as a Human!"

(April 1996, Generations II Convention, London)

Picardo's daughter reappears suddenly, paying little attention to the conversation in progress. "I'm doing *Star Trek* business," he tells her, "so you must go outside."

His attention returned to *Star Trek: Voyager* again, the actor relates how much he's enjoyed working with his co-stars. "I love working with Jennifer [Lien, who plays *Kes*]. She's fun to be around, very focused and a nice person. Kate Mulgrew is extremely bright, and great fun to talk to between takes. She's a very strong, bright and centred person, and we're lucky to have her as the captain. I had a lovely scene with her at the end of the Beowulf show [*Heroes and Demons*] which is probably my favourite episode.

"I've known Ethan Phillips for a long time, and it's fun to have scenes with him. Robbie [Duncan McNeill] is also fun to work with. The scene in *Phage* where I slap Paris in

doc vs data

From the moment *Star Trek: Voyager* hit US screens last year, there was one character who seemed from the start to be a sure-fire winner in the popularity stakes – the Doc. But will he ever prove as popular as *STAR TREK Monthly* readers' current all-time favourite *Star Trek* character, Data? Andy Lane sizes them up...

DATA

Name: *Lieutenant Commander Data*

Age: 35 Earth years

Description: Android

Can you be more specific? He's a self-aware mechanical being built to resemble a man.

How closely? He can dream, he can laugh, he gets angry and...

And what? And he's been sexually intimate with at least one woman

Spill the beans. Who? Lieutenant Tasha Yar, the *U.S.S. Enterprise NCC-1701-D*'s security officer (now deceased)

So what's he like? Pedantic and inquiring

Most likely to say: "I am currently reconfiguring the sensors to detect multi-phasic subspace disturbances, sir"

Least likely to say: "You take the blonde, Geordi, and I'll take the brunette."

THE DOCTOR

Name: *The Doctor* (or Doc Zimmerman, or Doctor Schweitzer – he hasn't decided)

Age: A few months

Description: Holographic emergency medical programme

Can you be more specific? He's a combination of self-aware software and force field technology, giving the impression of a living person

How good an impression? He gets miffed, he gets irritated, he can perform operations, and...

And what? And he's been kissed by at least one woman

Spill the beans. Who? Well, she was a hologram as well, but she didn't realise. Her name was Freya and she was a Danish warrior guard (now deceased)

So what's he like? Arrogant and oversensitive

Most likely to say: "Please state the nature of the medical emergency."

Least likely to say: "You poor thing, you must be feeling awful. Here, have an aspirin."

the face and then his hand passes through my head is a great *Star Trek* moment, a moment you couldn't do in any other television show!

"I really enjoy working with everyone in the cast, but I feel especially blessed to be working with Jennifer a lot, because of the contrast between her character's innocence, openness and accessibility, and my character's bizarre self-important, arrogant, stiff, armoured personality. It's fun to put them side by side. She's a perfect confidante for someone like the Doc."

Reflecting on his first season on the show, Picardo believes fans of the genre will find something special in the series, which looks likely to start transmission on the BBC in September. "I would say the challenge of *Star Trek: Voyager* thus far has been learning a new idiom, a certain style that comes with doing a *Star Trek* show. It's based on everything that's come before, such as the language.

"At the same time, we're starting to tweak or push the envelope a little more. That's one of the more gratifying elements about the series, and I certainly don't mean to dismiss *Star Trek* by calling it genre performing. It's definitely genre material, but what's fun is learning the genre, and also putting a new spin on it.

"I think I have a character that's perfectly suited to that, and the audience enjoys it. They love simultaneously having their expectations filled in watching *Star Trek*, but also fooled, or at least bent at the same time!"

And with his *Star Trek* business finished, at least for the moment, Picardo goes off to find his three-year old daughter. As far as his family is concerned, this doctor is happy to make house calls. ■

***Generations II* soundbites *courtesy of* Stargazer Productions**

From the Replicator

Merchandise

Summer is traditionally a quiet period for new toys, and this year is no exception.

The only significant *Star Trek* release this month is the last of **Bandai**'s *Star Trek: Voyager* action figure range. This limited edition series is a mixture of odd aliens and *Star Trek: Voyager* crew, including a *Kazon* warrior, a *Vidiian*, *Lieutenant B'Elanna Torres* as a full *Klingon* and *Commander Chakotay* in his Maquis uniform. The last figures in this range are the *Cardassian* spy, *Seska*, and *Lieutenant Carey*. What I don't understand is why a figure of Lt. Carey has been made, considering the character has only featured in a couple of episodes. Maybe the people at **Bandai** know something that we don't...

Due to shipping problems, the figures of *Kes* and *Harry Kim* never arrived in the country. This unfortunatley means that most collectors will now have two gaps in their *ST:VOY* collection.

In contrast to the UK, there is a lot happening across the pond this month, and there's no doubt many of the items will also be licensed for the UK in the near future. One major item is the forthcoming *Star Trek* original series customisable card game – we'll have a fuller feature on this item next issue – produced by **Fleer Skybox** and which, we're told, will be distributed in the UK. The game, which comprises a basic set of game cards with 'extras' available (sold separately), enables players to pit their wits on new missions featuring the original series crew. I sat in on some of the play testing for this game while in the US and it looks to be a hot item. **Fleer Skybox** are probably better known for their range of trading cards, which include *Marvel* characters, basketball and, of course, *Star Trek*. The company has a range of releases in the works to mark the 30th Anniversary, including a huge new original series collection set.

US card company **Hallmark** has announced this year's *Star Trek* ornaments for Christmas 1996 release. The items are something of a major annual event in the collector's market across the pond; this year they include a set of two ornaments with display base and both feature the voice of *Captain James T. Kirk*, the *U.S.S. Enterprise* and the Galileo shuttlecraft. Other ornaments include the *U.S.S. Voyager*, *Mr Spock* and *Commander Riker*.

And finally, onto the subject of weird merchandise tie-ins: *Kentucky Fried Chicken*'s new *Star Trek*-inspired advertisements look set to hit the US soon, featuring new actors on a rebuilt original series *U.S.S. Enterprise* bridge set, their features morphed into Shatner, Nimoy, Takei etc. The *Star Trek* cast provided the voices for the ads. It seems that *KFC* won't be running the campaign here yet – perhaps they don't think *Star Trek*'s popular enough or something. More fool them – *Vodafone* seem to be doing very nicely with their *The X-Files* meets *Doctor Who* homage... ■

Paul Christopher

STAR TREK CONVENTIONS

If you're looking for a wealth of *Star Trek* collectibles then mail order is one way of getting them, but you could also try shopping around at some of the *Star Trek* conventions taking place this year. All the major specialist stores, such as *Forbidden Planet*, are usually represented at these events, and you may often find merchandise that is in short supply on the high street that has been ordered specially for the event. Working closely with *Paramount Pictures*, *Stargazer Productions* have announced the following events to mark the series' 30th Anniversary and the launch of *Star Trek: First Contact* in the UK:

- **30th Anniversary Celebration** (8 September), the London Palladium (capacity 2,500). Featuring two major original series stars and a screening of *The Man Trap*.
- **James Doohan Event** (date to be confirmed, October 1996), London
- ***Star Trek* Christmas Show** (7/8 December), Wembley Arena, London. Marking the launch of *Star Trek: First Contact* on 9 December with guests from the movie. The entire main cast of *Star Trek: The Next Generation* have been booked for the event.

For further information contact *Stargazer Productions* on 01527 65655.

The latest *AMT* kit celebrating the life and times of *Star Trek* has arrived in the form of the cutaway version of the *U.S.S. Enterprise NCC-1701*. Cutaway models of various craft are not a new idea in the hobby world; some of the vary earliest kits came in this form, though the idea had lost favour over recent years. However, *ERTL*, owners of the *AMT* brand, had announced this new kit at the annual US Hobby Show in Chicago, and this announcement had gathered quite a lot of interest. This could very well have been because even with the growth of the whole *Star Trek* Universe with the later television series and the movies, the original series was in no way forgotten and the first *U.S.S. Enterprise* is still a classic shape of spacecraft.

The model is designed so that the whole of the port side of the craft is removable so as to display the interior of the primary hull, secondary hull, connecting pylon and the starboard warp engine. To this end the primary hull splits more or less straight down the centre, (slightly off-set to allow the attachment point to the pylon). The pylon and forward part of the secondary hull has its one separate removable section, while the complete port engine nacelle and the aft section of the secondary hull - with the shuttlecraft bay - is also separate. Finally the starboard engine nacelle is also split straight down the centre.

All the interior details are supplied, although even now much has to be 'speculated' upon as it was never featured in any episode. The main hull interior has an intricate section with the various floors and the bridge area featured. A decal is provided which acts as a backing for this section and shows what is 'behind'.

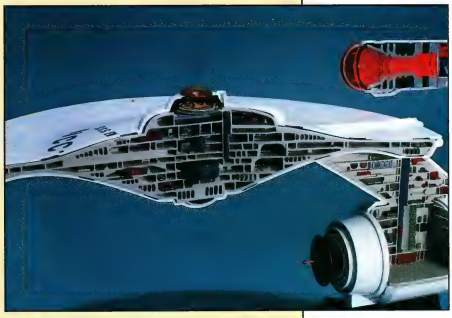
Some colour details are given, although, as is usual, some of the details are really up to the builder as to just how complex a job they want to make of the finished model. A light grey seems a good choice as a backing colour for all the interior sections, with the individual colours then applied on top. Some of the brightest areas are reserved for the interior of the warp drives. Various details are given in the comprehensive plans, but unless you happened to be related to Scotty (or rather Scotty will be related to you in the future...) and know the warp drives intimately, a good compromise is lots of reds and oranges at the forward end and blues and purples at the aft. Clear transparencies represent the Bussard scoops and these can be tinted with transparent reds and oranges from the inside.

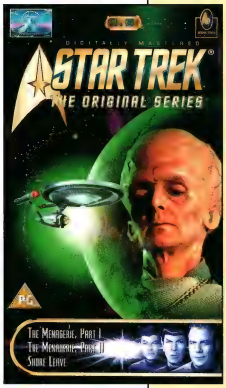
A stand is provided to hold the model in its finished display position and this is built into the central section so there is no danger of there only being an inadequate glue join to hold the relatively heavy and unbalanced model.

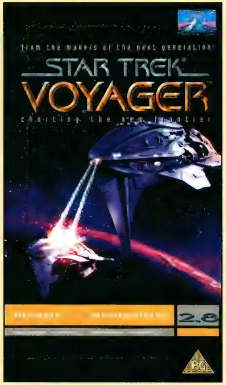
The exterior finish is of course basically white, this first space-going *U.S.S. Enterprise* having far less colour differentiation of the various exterior panels than later bearers of the name.
Decals are of course provided for the name, number and stripes, although where they cross removable panels, they will have to be carefully cut.

All in all this is a superb addition to *AMT*'s wide range of *Star Trek* craft and figures and actually their fifth size of the first-shape of *Star Trek U.S.S. Enterprise*. The others are of course the original model; the one with the first 'mini' set (with *Klingon* and *Romulan Bird-of-Prey*); the second 'mini' set with *U.S.S. Enterprises NCC-1701-A* and *U.S.S. Enterprise NCC-1701-D* and the tiny version you got with the *K-7* space station. A sixth size of *U.S.S. Enterprise NCC-1701* is due soon with another new kit, Legendary Space Encounter, with two Klingon vessels and sounds. ■

Report and photos by Mat Irvine







Release dates were correct as of press time.

STAR TREK

Volume 1.4
***What Are Little Girls Made of?/Dagger of the Mind/ Miri* (CIC, £12.99, 4304)**
Release Date: 5 August
STM* Ratings: *What Are Little Girls Made of?*/ Dagger of the Mind***/Miri*****
A suspenseful release this, what with writer Robert Bloch (yes, he of *Psycho* fame) bringing in a cracking script in *What Are Little Girls Made Of?*, scattered with Lovecraft references and dripping with doomed love – not *Captain James T. Kirk* this time out but none less than *Nurse Christine Chapel* (Majel Barrett). *Dagger of the Mind* plays on my worst fears; the whole concept of having your brain literally re-written by a mad penal officer is only garnish to my own basic dread – that of being trapped in what looks horribly like a dentist's chair and you just can't get away! Round this off with the much touted *Miri*, once banned by the BBC, and you have a great evening's viewing, perhaps from behind the sofa. *Miri*, which sees the crew face sudden death at the hands of a disease that only strikes those who reach puberty, also sees a cameo from William Shatner's daughter and Grace Lee Whitney's two sons.

Volume 1.5
***The Conscience of the King/The Gallileo Seven/ Court Martial* (CIC, £12.99, 4305)**
Release Date: 5 August
STM* Ratings: *The Conscience of the King/The Gallileo Seven****/Court Martial****
Plunging into Kirk's past when a troupe of actors comes aboard the *U.S.S. Enterprise* led by a man who just may be an infamous mass murderer, *The Conscience of the King* offers a rare insight into what drives Captain Kirk to be who he is. Similarly, *The Gallileo Seven* develops the logical half-Human *Mr Spock* still further, as he seeks a rational means to escape his situation, trapped aboard a crashed shuttlecraft with half a dozen fellow *U.S.S. Enterprise* crew – and an increasingly irritated *Doctor McCoy*. There's some fine character building stuff here, well worth viewing. *Court Martial* finds Kirk in the dock and an outing for those natty dress uniforms. One of those court dramas US television does well, although the ending is a little trite.

Volume 1.6
***The Menagerie* (Parts 1 & 2)/*Shore Leave* (CIC, £12.99, 4306)**
Release Date: 19 August
STM* Ratings: *The Menagerie* (Parts 1 & 2)*/Shore Leave*****
How to save money mid-season in a big way – re-work a pilot no one's seen into a two-part story, introducing a former captain of the *U.S.S. Enterprise* and just what can happen to people who hold such positions. *The Menagerie* melds footage with the (then) untransmitted pilot beautifully with Spock acting deviously, super-powerful aliens and a neat twist to the tale all part of the package. Recommended... as is *Shore Leave*, where the starship crew find a paradise planet where thoughts become reality, and turn ugly – an amusing episode from terrific SF writer Theodore Sturgeon.

Volume 1.7
***The Squire of Gothos/Arena/The Alternative Factor* (CIC, £12.99, 4307)**
Release Date: 19 August
STM* Ratings: *The Squire of Gothos**/Arena**/The Alternative Factor*****
If you can still afford to buy any more *Star Trek* videos this month then this one's worth the price alone for *The Squire of Gothos*, with William Campbell at his 'spoilt brat' best as the near omnipotent alien of the title; a character that is clearly the basis for *Q* of *Star Trek: The Next Generation*. *Arena* is worth watching if only for a follow-up viewing of *Blake's 7*'s *Duel* (which came much later). Gosh, they are so different... not! Whatever happened to the *Gorn*, anyway? *The Alternative Factor* isn't the best original series episode but it's certainly one of the strangest as guest star Robert Brown, who plays *Lazarus*, battles an alternate version of himself to prevent the destruction of the universe.

THE STAR TREK MONTHLY RATING SYSTEM
* Total gagh!
** Impulse Power only
*** Warp Speed
**** Trill-powered viewing
***** Gold-pressed latinum!

STAR TREK: VOYAGER

Volume 2.8
***Lifesigns/Investigations* (CIC, 4018, £12.99)**
Release Date: 19 August
STM* Ratings: *Lifesigns*/*Investigations*****

Lifesigns is a poignant tale about a young phage-ridden *Vidiian* doctor and our holographic doctor's imaginative attempts to prolong her life. While treating her wasted body, the *U.S.S. Voyager*'s medic creates a hologram of her as she used to be before the infection, using her brain patterns. The story is bittersweet as the Doctor discovers more about himself and the emotional capabilities of his adaptable programming. *Danara Pel* (Susan Diol) is played by an actress who bears a striking resemblance to Martha Hackett, who plays *Seska*, the ambitious *Cardassian* who infiltrated the Maquis and is now with the *Kazon*. (The resemblance was so strong that I kept waiting for the twist in the story!) She is to be congratulated for a beautiful interpretation.

Broadcasting a daily magazine programme to boost morale on the starship, *Neelix* turns investigative journalist in *Investigations* to forage out the most interesting stories. Neelix then discovers that Tom Paris has decided to leave the ship and travel the quadrant separately. After paying him honourable tribute, the *Talaxian* is disturbed to find evidence that Tom may in fact have been a traitor. Many twists and turns follow until this exciting story reaches its conclusion. Aside from the drama, there's some excellent humorous moments when the Doctor insists he appear on Neelix's show to give medical lectures! ■

By John Freeman
Additional Material by Stuart Clark and Nikki Harper

The Sons of Mogh

Tony Todd shares his thoughts on a disturbing outing for his character, *Kurn*, with Lou Anders

The Sons of Mogh is as fine a piece of dramatic television as one is likely to find, even when judged by *Star Trek*'s high standard. Its conclusion, however, places it among the most controversial episodes in *Star Trek Deep Space Nine's* fourth season. Feelings run strong as to whether or not Worf really should or would have erased his brother Kurn's memory. One of the strongest voices opposed to that decision is none other than Kurn himself; or rather, the actor who plays him.

"I accepted the part before I got the script," says Tony Todd, "and then I saw what they were doing. I felt it was really a disservice to people that were into Kurn and into the Klingon legacy. It seems like they are eliminating all the best Klingons and creating more cartoon versions."

Tony is concerned more about the ramifications of this development on Worf than on his own character. "In a legal sense, I'm more concerned about what it did to Michael's character, because even though we could argue the points, I'm still not convinced that that is the brotherly thing to do, or even the Human thing to do to anybody without their consent. In terms of the sense of honour that I think motivates a Klingon, they may have done a disservice to Michael by allowing him to do something that was so questionable, in terms of having the right to take away another man's, not to mention your own brother's, memory. That's not honourable at all. I thought it was confusing in terms of the messages they were sending out. Kurn should have the right to be a part of that decision. To decide to take away your own brother's memory – that's an easy solution. And I don't think Klingons do anything easy. I think there should have been some sort of [discussion], not that Klingon's need to discuss much, but there should have been some sort of massive fight about it. Take me out kicking and screaming. They just do it while I'm asleep."

Still, Tony Todd is nothing if not a consummate professional. " I feel really blessed that I was able to do two different roles on *Star Trek: Deep Space Nine* in one year," he says (having already played an adult Jake Sisko in *The Visitor*), and while he may not agree with Worf's or the writer's choice, he will live with it. In fact, Tony's dissatisfaction may well provide a basis for exploring Kurn's own resentment should events unfold in that direction. As he says, "For the sake of drama, it makes sense, and this is what this is, drama. I personally didn't like it, but that feeds into my ability to enact that role. In the scheme of things it's all part of the great legacy. They're not going to write him out. Obviously, the writers can go in many directions now. They can have him regain his memory and come back fighting mad. They can explore this new identity. I'm sure at some point they will have Kurn come back to do what he has to do. Take away my memory?" He laughs deeply for a moment, and for a moment, he really is Kurn, and woe to anyone on the wrong side of that sense of humour.

Having been Kurn on four occasions, Tony has a very good feel for what it means to be Klingon. "You're in a body suit," he laughs, "So your whole anguish is based on the fact that you can't pee!" On a more serious note, he talks about the emotions that he draws upon to create Kurn. "I have a lot of anger that allows me to vent, just in terms of my position in Hollywood. I'm sort of one of those guys that are in between in 'the Twilight Zone'. I make a living doing this, but I don't make the phenomenal living that someone like Chris Farley makes. Yet I know that Chris Farley couldn't play a king or a Klingon if he tried. Let's see Pauley Shore play 'the Visitor.' Until those things equal up a little bit, I'm going to have a bit of – not hostility, because I manage it – but a bit of concern. It keeps me hungry. It keeps me honest. And it keeps me fighting for what I know that someday, God willing, I will achieve.

"*Star Trek* is a wonderful entity," says Tony. "When I grew up, it was one of the first shows that showed a multi-cultural possibility. As a black actor growing up in New England, that was a lot. My alternative as a kid was watching *The Jetsons*, which showed one utopian society; everybody was orange. At the time it didn't bother me, but looking back, it's a little problematic. *Star Trek* was the first show to show different peoples in important positions, not just subservients. It's not afraid to show people being both heroes and villains. That, I think, is what a true reflection of the world is about." ■

***The Sons of Mogh* is featured on *Star Trek: Deep Space Nine* Volume 4.8, which was released on 22 July**

Read Out

LICENSED *STAR TREK* BOOKS AVAILABLE IN AUGUST 1996

Please note that all dates were correct as of press time, based on the most recent information supplied by the publishing house in question. ISBN numbers and other codings have also been listed to assist with any enquiries about titles.

SIMON & SCHUSTER

Star Trek
Starfleet Academy 1: Crisis on Vulcan *by Brad and Barbara Strickland (PB, £2.99, 0671 00078 0)*
Spock faces the trials of youth before his days at Starfleet Academy.
Star Trek Phase II – The Lost Series *by Garfield Reeves-Stevens (PB, £12,99, 0 671 56839 6)*
This book offer an essential insight into the aborted series Star Trek – Phase II, *which was well into pre-production before the green light was given to* Star Trek: The Motion Picture. *The book includes set designs, information on new characters such as the Vulcan* Xon *and plenty of photographs of pre-production work, including the sets that had already been built before plans were abandonned.*
Star Trek 1997 Calendar *(£6.99, 0671 00108 6)*

Star Trek: The Next Generation
Make It So *by Wess Roberts*
(TPB, £7.99, 0 671 52098 9)
A unique look at the management philosophy of Captain Jean-Luc Picard *from the best-selling author of* Leadership Secrets of Attila the Hun
Star Trek: The Next Generation 1997 Calendar *(£6.99, 0671 00109 4)*

Star Trek: Deep Space Nine
16: Invasion Book III: Time's Enemy *by L.A. Graf (PB, £4.99, 0671 54150 1)*
The return of the Furies could be a challenge too powerful even for Captain Sisko. *With the security of both the Gamma Quadrant and the Federation at stake, space station* Deep Space Nine *must fight off a swarm of alien invaders intent on annihilating everyone and everything in their path.*

Star Trek: Deep Space Nine 1997 Calendar *(£6.99, 0671 10110 8)*

Star Trek: Voyager
9: Invasion Book IV: Final Fury *by Daffyd ab Hugh (PB, £4.99, 0671 54181 1)*
Captain Janeway *and the crew of the* U.S.S. Voyager *must face the Fury... for the fate of the Galaxy.*
Star Trek: Voyager 1997 Calendar *(£6.99, 0671 10111 6)*

General

Star Trek Diary *(£12.99, 0671 85575 1)*
1997 Day Calendar *(£6.99, 0671 00103 5)*

Audio

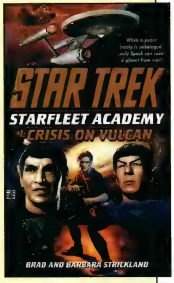
Star Trek Klingon! *by Dean Wesley Smith & Kristin Kathryn Rusch – Read by Jonathan Frakes (Audio, £4.99, 0 671 85661 8)*

TITAN BOOKS

The following books are reprinted this month

Star Trek
The Three Minute Universe *by Barbara Paul (£4.99, 1 85286 068 5)*
Vulcan's Glory *by D.C. Fontana (£4.99, 1 85286 098 7)*
Double Double *by Michael Jan Friedman (£4.99, 1 85286 130 4)*
Web of the Romulans *by M.S. Murdock (£4.99, 1 85286 209 2)*

Star Trek: The Next Generation
A Call to Darkness *by Michael Jan Friedman (£4.99, 1 85286 214 9)*
Spartacus *by T.L. Mancour (£4.99, 1 85286 419 2)*



Win the wisdom of Jean-Luc Picard

Star Trek: The Next Generation Make It So offers a lesson on leadership, effective communication, teamwork, honour and the ability to focus on a single mission, all based on the wisdom of *Captain Jean-Luc Picard.* We have 10 copies of this book to give away, courtesy of *Simon & Schuster* – all *you* have to do to try and get your hands on copies of these excellent works is to answer the question below and send the answer (postcards or the back of a sealed-down envelope only, please – we do not accept e mail entries for competitions) to: *STAR TREK Make It So Competition* (#18), *STAR TREK Monthly, Titan Magazines,* 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 30 August 1996. Good Luck!

In which episode of* Star Trek: The Next Generation *did Captain Picard experience a completely different life to that of a starship captain – and inherit a musical instrument?

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information'

WIN A *PIONEER* LASER DISC PLAYER!

Recently, we've been raving about the sound and picture quality you get from laser discs and now those generous people at *Pioneer* have given us a terrific CLD 5310 Laser Disc Player (PAL Format only) to give away – plus one *Star Trek* Pilots box set (retail value £79.99, featuring all the series pilots from the unscreened *The Cage* and the successful original series episode *Where No Man Has Gone Before*, through to *Star Trek: Voyager – Caretaker*). FIVE runners up will win a laser disc copy of *The Best of Both Worlds Parts I and II*, almost universally regarded as *Star Trek: The Next Generation*'s finest hour as the starship faces the seemingly unstoppable menace of the *Borg*, led by a transformed *Captain Jean-Luc Picard*!

The *Pioneer* laser disc brings films into your home in a way you've never seen before. With a picture quality that's 60% better than VHS, Instant Track Access and the ability to create the effects of anything from a concert hall to a cinema through digital audio and surround sound with additional equipment, it's no wonder laser disc popularity continues to grow.

YOUR CHANCE TO WIN

All you have to do is study the four pictures elsewhere on this page and decide which piece of *Star Trek* medical equipment belongs to which series Doctor. For example, if you think Picture A is something best found in the hand of *Doctor 'Bones' McCoy*, or an item seen in his Sickbay, then simply write Leonard's name *and the actor who played him* alongside PICTURE A on the entry form provided. If you think it's more likely to be something used by the Doctor aboard the *U.S.S. Voyager*, then write his character and actor name in instead. Then simply complete the rest of the form, cut it out (or copy it onto a postcard or the back of a sealed-down envelope) and send it to us at: ***The* Pioneer *Laser Disc Competition*** (STM #18), *STAR TREK Monthly*, *Titan Magazines*, 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 30 August 1996.

Got all that? Reflexes fully attuned? Then off you go...

PICTURE A is used by _____ played by _____

PICTURE B is used by _____ played by _____

PICTURE C is used by _____ played by _____

PICTURE D is used by _____ played by _____

The two-part *Star Trek* episode I'd most like to see on laser disc is _____

NAME _____

ADDRESS _____

_____

_____ AGE _____

❑ Please tick this box if you do not wish to receive details of any special offers or new products.

Communications

Many thanks for all your letters, suggestions for articles, criticisms and positive comments. We do read all of these even if we can't print them! Please send your letters to STAR TREK Monthly, Titan Magazines, *42-44 Dolben Street, London SE1 0UP.*

Alternatively, e-mail us at our on-line number: 101447.2455@compuserve.com. Please include your full address in addition to your e-mail contact.

Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

Every issue, one lucky correspondent will receive a free ERTL Star Trek *model kit, so get scribbling!*

We're very sorry, but we cannot make personal replies to your letters.

Darryl Curtis

STAR TREK PAR EXCELLENCE

Having just watched *Our Man Bashir*, I have to say that it ranks amongst the best *Star Trek* episodes I have ever seen, and I have seen an *awful* lot of them.

I have always thought that holodeck malfunctions make good storylines, *The Big Goodbye* and *Elementary, Dear Data* to name but a few, but this really is the cream of the crop.

The Bashir, Garak and Kira (especially in that pink evening gown) parts were played superbly. Truly, season four of *Star Trek: Deep Space Nine* is *Star Trek* par excellence.

Tony Head, Northampton

I have just watched *Star Trek: Deep Space Nine* Volume 4.5 for the third time and I must say it was really fab. My favourite was *Our Man Bashir*, but I just wanted to say, why does Bashir always get to kiss the girls and poor old Elim Garak hasn't had a relationship since season one?

Isn't it about time he did? Maybe a Human woman can teach him a lot more about compassion than Bashir?

Linda M. Le May, Claydon, Suffolk

Are you suggesting any woman in particular, Linda? Is it at all possible that you have a bit of a fetish for scaly foreheads yourself? Garak's sardonic wit has contributed greatly to the humour in ST:DS9*, especially in the third and fourth seasons, but, from the number of letters we have had on the subject, this is only one minute element which has gone into making the series as popular and successful as it currently is – and will hopefully remain.*

STAR TREK SCORNED

I recently had an experience which I found quite humiliating.

As an avid *Star Trek* fan and collector, it occurred to me that I should check and see if my collection was insured under the general household policy or if I needed separate insurance.

Upon phoning my insurance company I found that the girl I spoke with could hardly deal with my enquiry for laughing! When she lay the phone down to consult her boss, the sound of an office full of chortles was quite audible.

I value my collection very highly. I wonder if there would have been as much amusement if it was a Van Gogh.

Carol Murray, Winchburgh, West Lothian, Scotland

We all have things which are of value to us – no matter what they are worth. If people cannot respect that then that's their problem. Still, if your insurance company think a Worf action figure wouldn't sit quite as well above the mantelpiece as a print of Van Gogh's Sunflowers, *then perhaps an* ERTL *model kit would bring a smile to your face – not to mention add to the value of your collection! Incidentally, your best bet for any specialised insurance is to have it valued by an accepted expert in the field, not some faceless, gagh-eating paper pusher...*

I DREAM OF PATRICK

A few nights ago I dreamt that a parade took place in my town, running right through my street and down to the local cineplex. Heading the parade was the one and only Patrick Stewart.

Later my best friend and I met Stewart at the Savoy Cineplex, and along with many other Trekkers watched the making of a *Star Trek: Voyager* film on the big screen. Weird!

Am I the only one to find this really strange?

Tracy Jacks, Wexford Town, Ireland

On behalf of the entire Titan Magazines *staff, I can safely say that no, you are not the only one to find it strange...*

CIC VIDEO POLL COMPETITION WINNERS

As we announced last issue, the grand prize winner of this competition was Clark Campbell from Glasgow, Scotland, who will receive the complete set of original series remastered tapes from *CIC Video*. The following runners up will all win a Special Collectors' Edition tape:

Michael Broaders, Llandudno, Gwynedd, Wales; Mrs H. Cakebread, Coundon, West Midlands; Robert A. Smith, Eccles, Manchester; Christopher Gills, Whitchurch, Bristol; Dean Longley, Doncaster, Yorks; Diana Lawrence, Linwood, Paisley; David Harper, Rickmansworth, Herts; Stephen Crewes, Paignton, South Devon; Nicole Mayer, Poole, Dorset; D. J. Lightfoot, Rubery, Nr Birmingham; Paul R. Starling, Hoveton, Norfolk; Lynette Smith, Holyport, Berks; Christopher Roberts, Stitchley, Shropshire; Keiron Willmot, Blackpool, Lancs; Richard J. Page, Eastbourne, East Sussex; Richard Baxter, Mansfield, Notts; David Parkinson, Houghten-Le-Spring, Tyne & Wear; Paul Greenstreet, Margate, Kent; Nigel M. Griffiths, Reawia Hayle, Cornwall; Christopher J. Walker, Cymmer, West Glamorgan, Wales; John Brooks, Eccles, Manchester; Andrew Sharpe, Crayford, Kent; Mrs E. Hodson, Woburn Green, Bucks; Nicholas Taylor, Downderry, Cornwall; Wendy Smith, Edgware, Middlesex; Angela McCabe, Cheylesmore, Nr Coventry, West Midlands; S. Hopkins, Bedminster, Nr Bristol; Tristram Walker, Ilkeston, Derbyshire; Chantale Vine, High Wycombe, Bucks; Shane Chebsey, Shrewsbury, Shropshire; Rob Wiles, Ruislip, Middlesex; Patrick Joseph O'Keeffe, Bishop's Stortford, Herts; Mrs Kym Wray, Morton, Carlisle; Karen Binns, Penryn, Cornwall; Peter Yeung, Palmers Green, London; Sue Dyke, Oswestry, Shropshire; I. Bousfield, Newton, Chester; Liz McCrory, Kilmarnok, Ayrshire, Scotland; David Gallagher, Fulham, London; Colin Mostram, Cowbeech, Nr Brighton; Lesley Davis, Kingswinford, West Midlands; Ben Cooney, Stevenage, Herts; Michael Wray, Wakefield, West Yorks; Rory Mackay, Longman, Moray, Eire; Dave Greenman, Thornbury, Nr Bristol; John Ponsford, Stanford-Le-Hope, Essex; James Cherry, Northfleet, Kent; Gerald Milligan, Carrick Fergus, Co. Antrim, N. Ireland; Leigh Fletcher, Hinckley, Leics; Mrs V. Laundy, Frampton Cotterell, Nr Bristol; Colin Smith, Twickenham, Middlesex; Andrew Copley, Goldthorpe, West Yorks; Ben Palmer, Orpington, Kent; Heather Heywood, Croydon, Surrey; Steven Laurie, Old Kilpatrick, Glasgow, Scotland; Keith Garlick, Linthwaite, Huddersfield; Paul Gorman, Currock, Carlisle; Michelle Smethurst, Stourport-on-Severn, Worcs; Kenneth Stollow, Orton Brimbles, Peterborough, Leics; Nik Brooks, Buckfastleigh, Devon; Ronny Greenberg, Giffnock, Glasgow, Scotland; R. Bishop, Luton, Beds; Alan McKibbin, Gleno Larne, Co. Antrim, N. Ireland; Sheryl Podlesak, Skegness, Lincs; Michael Erp, AlumRock, Birmingham; Peter Southern, Northwich, Cheshire; T. P. Howson, Horsford, Norfolk; Mags Keates, Wigston, Leics; Martyn P. Jackson, Cramlington, Northumberland; Anthony Winter, Croydon, Surrey; C. Brian Campbell, Linwood, Renfrewshire, Scotland; John Jefferies, Stanwell, Middlesex; William Demetriou, Kennington, London; Mrs D. Carpenter, Saltford, Nr Bristol; Andi Gallimore, Dorchester, Dorset; Moira Reed, Sale, Cheshire; Simon Duckett, Heworth, Yorks; Liam David Brace, Llanelli, Dyfed, Wales; Mike McManus, Ellesmere Port, Cheshire; James Edwards, Wallasey, Merseyside; Miss M. M. Wilmot, Walkley, South Yorks; Diane Lawrence, Wishaw, Scotland; Rochdi Mohammd, Cheshunt, Herts; Nic Brett, Swindon, Wilts; Kevin Beaumont, Broome, Suffolk; Darren Ellis, Thornton-Cleveleys, Lancs; Susan Labrum, Eaton Socon, Cambs; Daniel Archer, Solihull, West Midlands; Mark Wood, Mitcham, Surrey; Andrew Plumb, Leicester; Laura Turley, Dawlish, Devon; Alan White, Crich, Derbyshire; Mark Hayne, Delabole, Cornwall; Antony Cleall, Binstead, West Sussex; Craig Moffat, Dundee, Scotland; Andrew Roberts, Bideford, Devon; Mark Andrew Gent, Chadderton, Leics; Haydn Johnson, Cleethorpes, South Humberside; Kay Dibley, Beckenham, Kent and Christopher Short, Keyworth, Notts. ■

COMPETITION WINNERS

The following competitions ran in Issue 15:

POSSESSION BOOKS

We had 15 copies of J. M. Dillard's latest tome, *Possession*, to give away, courtesy of *Simon & Schuster*. To be in with a chance of winning a copy we asked you in which episode of *Star Trek: The Next Generation Counselor Deanna Troi* was possessed by an alien criminal entity on a storm-torn world. The answer was *Power Play*, and the 15 winners are:
Miss H. Bovil, Hull; Mr R. Young, Mindrum, Northumberland; John Keogh, Eastwood, Glasgow, Scotland; Leigh Fletcher, Hinckley, Leics; Andrew Langridge, Plympton, Devon; Denise Bright, Enfield, Middlesex; A. Priestley, Eastbourne, East Sussex; Mark Smith, Warwick, Warwickshire; Neil MacLean, Annan, Dumfrieshire, Scotland; K. P. Jeffrey, Cove, Hants; Craig Shaw, Wednesfield, West Midlands; Pauline Thompson, Luton, Beds; Ms D. McCleary, Palmers Green, London; James A. Sumner, Gosport, Hants and E. J. Symonds, Newcastle, Staffs. ■

STAR TREK: DEEP SPACE NINE HARBINGER

This competition garnered a large response, in which we put your *Deep Space Nine* knowledge to the test in order to be in with a chance of winning one of 20 copies of the new *Harbinger* computer game from *CIC Interactive*. The answers are as follows:
Picture A is *Quark's* bar
Picture B is *Captain Benjamin Sisko* on the bridge of the *U.S.S. Defiant*
Picture C is Security/outside *Odo's* office
Picture D is *Lt. Commander Worf* on the holodeck
We did accept either the location or character for A, B and D, but I am afraid that we could not accept 'The Promenade' for C. And... the winners are:
Darren Hancock, Minster, Kent; Christian Hollingworth, Wistaston, Cheshire; Dale Roberts, Darlaston, West Midlands; Matthew Osborne, Downham, Kent; Jennifer Bradshaw, Templeogue, Dublin, Eire; Aisling O'Flynn, Singland, Eire; Mathew Bowers, Chichester, West Sussex; Miss C. S. Fisher, Bloxwich, West Midlands; Ben Sherwin, Oakwood, Derbyshire; Connall McEvoy, Downpatrick, Co. Down, N. Ireland; Lyn Kirby, Romford, Essex; Christopher Vincent, Bradley Barton, Devon; Philip Lee-Ashby, Peterborough, Leics: A. Blakeborough, Peterlee, Co. Durham; Adam Rowland, Bacup, Lancs; Neil Campbell, Morpeth, Northumberland; Stephen Walker, Sale, Cheshire; Mark Traczyk, Goffs Oak, Herts; John Snelling, Lisburn, Belfast and Kieran Harris, Eastkilbride, Scotland. ■

STAR TREK: VOYAGER KITS

This competition, in which we offered 5 sets of the three new *Star Trek: Voyager* kits courtesy of *Revell*, was the most popular by far in this issue. We asked you in which episode of *ST:VOY Commander Chakotay* is captured by a *Kazon* ship. The answer was of course *Initiations*, and the five lucky winners are as follows: Mr D. Coath, Sutton Benger, Wilts; Sarah Cooper, Gosforth, Newcastle-Upon-Tyne; Don Conaghan, Bonhill, Dumbartonshire, Scotland; Anne Marie Gleeson, Clifden, Co. Kilkenny, Eire; Edgar England, Watford, Herts. ■

IN BRIEF...

Despite constant references to and announcements about the actor, it seems there is no stopping ***Alexander Siddig*** *fans - frankly I'm surprised you haven't broken the* Titan Magazines *door down. In this issue's interview with the actor, we finally find out why Sid changed his name between the third and fourth seasons of* Star Trek: Deep Space Nine *– because nobody was able to pronounce 'El Fadil'. The other question everyone seems to be asking is why Sid does not feature in the* ST:DS9 *season four cast photographs on the back of the videos... perhaps Sid was at the dentist that morning, or perhaps he's suddenly become camera shy? We can certainly find no logical answer, but we can assure you that Sid most certainly features in season four of the series, and, in fact, goes so far as to steal the show on a number of occasions.*

At the end of our special **Star Trek *Science*** *feature in Issue 16 we gave you the* Star Trek *science web site number. Apologies to any of you who have had trouble getting through to this, as the number was typed incorrectly. It should in fact have been http: //www.spectra.net/~vader/ tech/techno.html*

And finally, back on the subject of battering the Titan Magazines *door down, Stephen Dixon from Normanton, West Yorks, has threatened to kidnap our very own John Freeman unless we run a reprint of* ***Issue 4*** *of the magazine, which is now out of print. Actually, John quite fancies a holiday in Yorkshire, don't you John?! He says 'Can he bring his dogs with him?'* ■

IN DEFENCE OF *CARDASSIANS*

I am sorry to say that your eagerly awaited by many (including me) *Cardassian* issue left me disappointed. Not that it didn't have its gems - the pictures were great, the interview with James Conway was interesting, and Andrew Robinson once again proved how much there is to both his character and himself.

But rather than getting some insight from your authors into the subject, they just kept telling us how incurably nasty those creatures were. We were introduced to something virtually unheard of on *Star Trek* - a natural born enemy and totally hostile race possessed by purely negative feelings, with no creative culture or potential for better ways.

It seems that some parallel *Star Trek* Universe is involved here. Your team seemed to be more concerned with making Cardassians look like proper villains than how they are really portrayed.
Anna Fainshtein, London

Our features are intended to give as much insight as possible into and show the dichotomies within races and characters, as well as provoke debate and provide entertainment, of course. You cannot please all the readers all of the time.

MR AVERAGE

I would just like to say that you people do a tremendous job with *STAR TREK Monthly* and deserve a pat on the back. You are helping to expand the *Star Trek* Universe, which, besides being a benchmark for all mankind's further achievements, represents a way of thinking that is both pure and true to Human nature.

Your magazine waters my imagination as does every *Star Trek* episode. I do not wear Federation uniforms and parade around in pointed ears. I am just an average person who loves *Star Trek* as do many average people.

I wish to discount the view by 'ordinary' people that Trekkers are a bunch of weirdoes - well, not all of us!
Jason Lo, Hull

I've been a fan for a year and a half now. What better than to come home after a hard day and watch a programme that shows us how good our future could be – I believe that the whole phenomenon is an inspiration to millions.

The only problem I find is the way that fans are treated by the media. As fans in uniform make for more interesting pictures than fans in everyday clothing, non-fans are fed the idea that all Trekkers dress up and can speak Klingon.

Initially I was harassed by friends who equate being a fan with being a sad anorak, but over time they realise that we still live on planet earth.
Miss L. J. Towse, Hull

I don't know if there's a **Star Trek** ***movement going on in Hull, but these are certainly true words, Miss Towse. You do not have to be a freak to have a liking for a television show, pop star, actor or any particular hobby. Now, take me, for example, I can't resist that short Uhura-style Starfleet dress I've got hanging up in the wardrobe, but then I wouldn't wear it to Tesco's...***

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ALSO THIS ISSUE...

- *STAR TREK: FIRST CONTACT* MOVIE UPDATE – The latest news on the *Star Trek* film and ongoing series
- WIN A FUTURISTIC HOLIDAY! – Your chance to win one of three *Futuroscope* holidays in conjunction with *Telstar*, the makers of the *Star Trek* Trivial Pursuit game!
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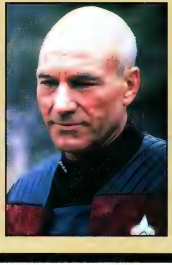

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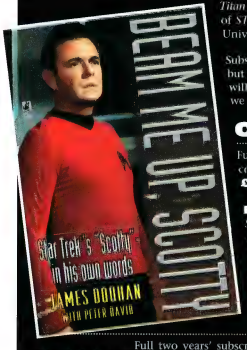

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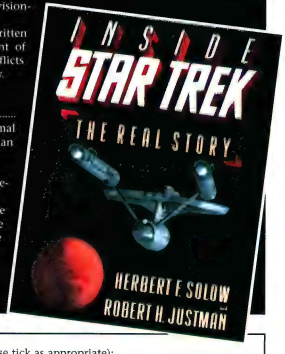

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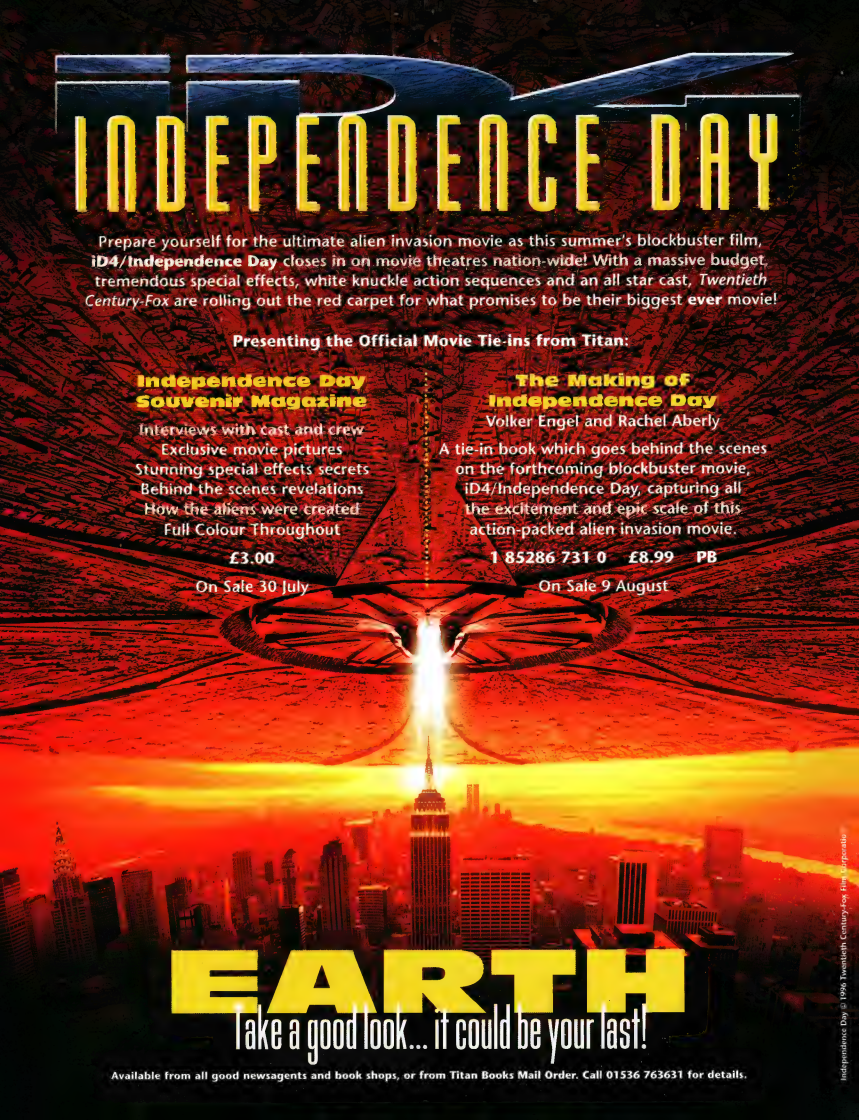
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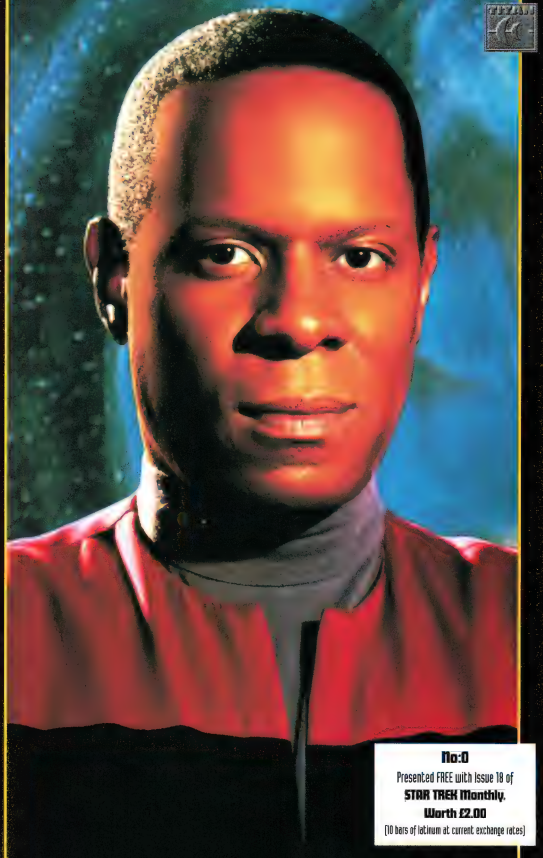

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Above: Deep Space Nine*'s resident female aliens, Major Nerys and Lt. Dax*
Left: *Gul Dukat – the Cardassian that everyone loves to hate*

Lou Anders charts past events aboard *Star Trek*'s busiest and best-known space station, as we begin our exclusive guide to the series' recent adventures...

Despite the initial resistance of creator Gene Roddenberry, one of the elements which lead to the success of *Star Trek: The Next Generation* was the rich geo-political landscape against which its stories were told. *ST:TNG* took place in a crowded universe, where delicate diplomacy was often called for in dealing with *Romulan* or *Klingon* neighbours. New alien races such as the *Cardassians* and *Borg* were introduced, often in conflict with the crew of the *U.S.S. Enterprise*, and sometimes stories would run over several quite separate episodes.

Roddenberry opposed multi-part story-lines on the show at first, but as the series progressed, he did allow certain themes to run through more than one of the Klingon episodes. Because these episodes were over-whelmingly popular, other long range story arcs were woven into the fabric of *ST:TNG*, and, by its fourth season, the series had really found its voice.

Capitalising on the success of this approach, *Star Trek: Deep Space Nine* was purposefully created to allow broader story arcs to be told over a period of several years. The events of *Emissary* gave us a rich backdrop for life on the Cardassian-built space station. With spiritual Bajoran factions unsure if joining the Humanistic Federation was a good idea and Cardassian factions sorry they ever left, space station *Deep Space Nine* was poised at a nexus of political and social tensions.

In the first season of *ST:DS9*, however, the writers chose not to take full advantage of this political tableau but used the majority of episodes to flesh out the characters of the main cast. The show's world-wide audience was acquainted with the past lives of the *Trill* symbiont Dax, or stories delved into Major Kira Nerys's past association with the Bajoran resistance group, the *Shakaar*. We saw Constable Odo deal with being the outsider and the *Ferengi*, *Rom*, try to kill his brother Quark. It wasn't until the season finale that the writers began to take real advantage of the politics built into their new universe.

In the Hands of the Prophets introduced *Vedek Winn*, one of the contenders for the position of Kai, the supreme religious leader of Bajor. Winn used a controversy over the place of religious curriculum in the station's school to lure her rival, *Vedek Bareil*, to the station. When Bareil arrived, Winn orchestrated an assassination attempt. The attempt was prevented, although Major Kira suspected Winn's part in the crime. This laid down the framework upon which season two would be built.

Hoping to do what the classic two-part *Borg* story *The Best of Both Worlds* had done for

oss Four Seasons

Above: *The space station stands guard at the edge of the wormhole*
Below: *Captain Benjamin Sisko as he appears in season four*

ST:TNG, the second season began with a three-part story line dealing with a Bajoran civil war. In *The Homecoming*, *The Circle* and *The Siege*, Vedek Winn aligned herself with *Minister Jaro* in an attempted coup against the Bajoran Provisional Government. Kira left the station to aid in the war. Unfortunately, because the Federation considered a Bajoran civil war to be a purely internal matter, Commander Benjamin Sisko was told to close up shop and leave the station.

During its second season, *ST:DS9* began to explore the implications of this environment. Following events first seen on *ST:TNG*, we learned that a Demilitarised Zone had been established between Federation and Cardassian space. Certain Federation colonies which fell to the Cardassian side had volunteered to renounce their Federation ties and remain. However, in the two part *The Maquis*, Sisko learned that these colonists had taken up arms against their Cardassian neighbours in self-defence.

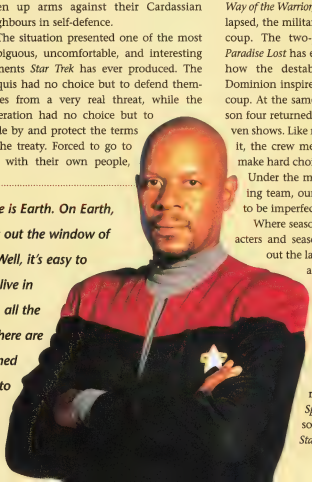
The situation presented one of the most ambiguous, uncomfortable, and interesting elements *Star Trek* has ever produced. The Maquis had no choice but to defend themselves from a very real threat, while the Federation had no choice but to abide by and protect the terms of the treaty. Forced to go to war with their own people, the Maquis situation offered an uncompromising look at the ambiguities the Prime Directive could create – a situation that literally has no right answer. It was a bold choice that paid off big. In an impassioned speech, Sisko proclaimed what very well may be the manifest of *ST:DS9*. He charged that while Earth was Edenic, the frontier was a different place entirely. This allowed *ST:DS9* writers to dirty their hands without tainting the Roddenberry vision of the future.

Season three began the real conflict with the Dominion from the Gamma Quadrant, introducing their leaders, the shape-shifting Founders, of whom Odo is a member. It also introduced the *U.S.S. Defiant*, a warship built to fight the Borg. In *The Adversary*, the Cardassians and *Romulans* became allies to take on the Dominion. The events of that two-parter saw both empires seriously weakened, the majority of their fleets decimated. Another show or an earlier *Star Trek* might have ignored this entirely in subsequent episodes. Not this one.

Instead, in the fourth season première *The Way of the Warrior*, the Cardassian empire collapsed, the military overthrown by a civilian coup. The two-parter of *Homefront* and *Paradise Lost* has even gone so far as to show how the destabilising influence of the Dominion inspired an attempted Federation coup. At the same time, the episodes of season four returned us to strong, character-driven shows. Like no season of *Star Trek* before it, the crew members of *ST:DS9* began to make hard choices with real repercussions.

Under the mature direction of the writing team, our heroes were even allowed to be imperfect.

Where season one fleshed out the characters and seasons two and three fleshed out the landscape, season four found a balance between politics and character. Characters are allowed to make choices that will have repercussions on their futures, against a very layered, ever-changing geopolitical spectrum. The result sees *Star Trek: Deep Space Nine* becoming what some think may be the best *Star Trek* ever... ■



"Do you know what the trouble is? The trouble is Earth. On Earth, there is no poverty, no crime, no war. You look out the window of Starfleet Headquarters and you see paradise. Well, it's easy to be a saint in paradise, but the Maquis do not live in paradise. Out there in the Demilitarised Zone, all the problems haven't been solved yet. Out there, there are no saints, just people – angry, scared, determined people who are going to do whatever it takes to survive – whether it meets with Federation approval or not." **– SISKO FROM *THE MAQUIS***

STAR TREK® DEEP SPACE NINE™

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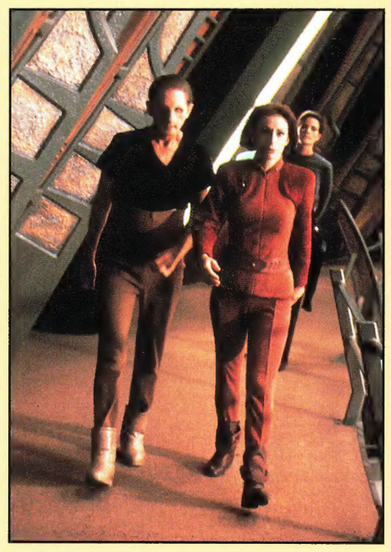
EPISODE 1: SEASON 1

Emissary

First US Transmission:
Week of 3 January 1993
First UK Transmission: 28 September 1995
CIC Video: *ST:DS9* Volume 1
Teleplay by: Michael Piller
Story by: Rick Berman & Michael Piller
Directed by: David Carson

Main Cast
Avery Brooks as *Cmdr. Benjamin Sisko*
René Auberjonois as *Constable Odo*
Alexander Siddig as *Dr Julian Bashir*
Terry Farrell as *Lt. Jadzia Dax*
Colm Meaney as *Chief Miles O'Brien*
Armin Shimerman as *Quark*
Nana Visitor as *Major Kira Nerys*
Cirroc Lofton as *Jake Sisko*

Guest Stars
Captain Jean-Luc Picard – Patrick Stewart
Kai Opaka – Camille Saviola
Jennifer Sisko – Felicia M. Bell
Gul Dukat – Marc Alaimo
Gul Jasad – Joel Swetow
Nog – Aron Eisenberg
Tactical Officer – Stephen Davies
Ferengi Pit Boss (Rom) – Max Grodenchik
Cardassian Officer – Steve Rankin
Ops Officer – Lily Mariye
Conn Officer – Cassandra Bryam
Vulcan Captain – John Noah Hertzler
Transporter Chief – April Grace
Alien Batter – Kevin McDermott
Cardassian Officer – Parker Whitman



Cardassian Officer – William Powell–Blair
Curson – Frank Owen Smith
Doran – Lynnda Ferguson
Lieutenant – Megan Butler
Chanting Monk – Stephen Rowe
Young Jake – Thomas Hobson
Monk 1 – Donald Hotton
Bajoran Bureaucrat – Gene Armor
Dabo Girl – Diana Cignoni
***DS9* Computer Voice** – Judi Durand
Starfleet Computer Voice – Majel Barrett

Following events presented in the final episodes of *Star Trek: The Next Generation*, the *Cardassian* empire withdraws from Bajor, ending its decades long occupation of that world. Now, ravaged of all its natural resources, the *Bajoran* Provisional Government enlists the Federation's aide in repairing their damaged infrastructure. Taking charge of an abandoned Cardassian space station, Terek Nor, rechristened *Deep Space Nine*, the Federation places Commander Benjamin Sisko in charge. But Sisko is unsure of his desire to remain in Starfleet, having spent three embittered years mourning the loss of his wife at the hands of the cybernetic Borg collective (during the battle at Wolf 359, referred to in *Star Trek: The Next Generation's The Best of Both Worlds*). Furthermore, the Bajoran liaison, Major Kira Nerys, is far from happy about her new government's decision to invite in the Federation. The situation is further complicated when the Bajoran religious leader, Kai Opaka, declares Sisko to be the all-important 'Emissary' for her people.

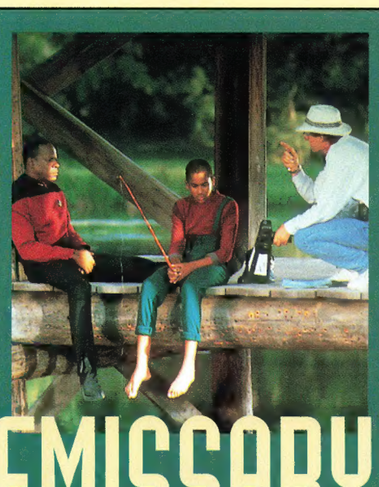
The discovery of the galaxy's first known stable wormhole, leading to the Gamma Quadrant, promises to turn this backwater outpost into a hotspot, the Cardassians rethink their leaving. Sisko negotiates for safe passage with the denizens of the wormhole (beings who dwell outside of linear time), securing Bajor's claim to this new discovery. Everyone agrees that the claim is strengthened if backed by a Federation presence...

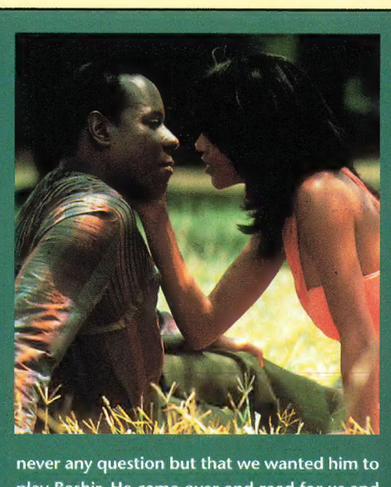
"We had a very ambitious pilot, we took a lot of risks. When it was all done and on film and cut together I thought it was going to be a disaster. Rick [Berman] spent week after week in the editing room, recutting, trimming, patching and fixing and, ultimately, at my insistence, reshooting major sequences. The post-production people worked 24 hours a day for weeks. When I saw it I was blown away. It finally worked."

– Former *ST:DS9* Executive Producer and pilot co-writer Michael Piller talking to *Cinefantastique* in October 1993

Directing EMISSARY

Because of the complexity of *Emissary's* script, *Star Trek: The Next Generation* veteran director David Carson (who went on to direct *Star Trek Generations*, the first *ST:TNG* feature) was given an extensive preproduction period to hammer out various technical problems. "Some of the things that had to be dealt with were complex optical and special FX sequences, so I had to be well prepared ahead of time with all the departments working together," stated Carson, talking during recording of the story. "We had to plan it like you would plan a feature film, holding meetings to develop things, dealing with the complexity of the various sets and the cost of items.





"As we started realising that many things couldn't be done because of the large, prohibitive cost, we had to find imaginative solutions and clever ways of achieving the same emotional and physical effects from a different way around. It was like approaching an enormous jigsaw puzzle."

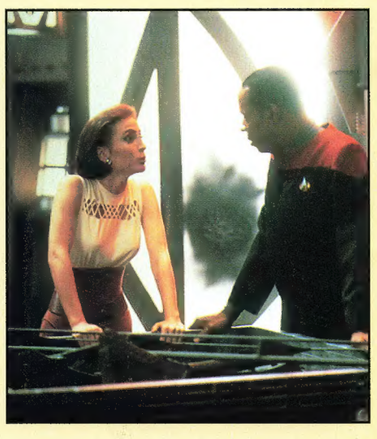
In addition to the preparation for recording, there was one element that added significantly to the final look of the pilot – the actors' interpretation of their characters. A good actor can bring a hitherto unexpected dimension to a script and the main cast of *Star Trek: Deep Space Nine* proved no exception to the rule. "The definition of the roles in *Star Trek* is never complete until the actor who's right to play the part is found."

Take Doctor Bashir, for example. "We weren't really looking for someone with a British accent [but] we had casting people in London and Europe... he was in a television movie about T.E. Lawrence and played the part that Alec Guinness played, although as a younger man, wonderfully well, and we asked the London casting director to get him to read the part for us. Once we saw him, there was never any question but that we wanted him to play Bashir. He came over and read for us and the studio also thought he was wonderful. He has this ability to switch on this wonderful, disingenuous boyish charm one moment, and then transform into icy steel the next.

"I really loved working on the script, trying to bring it to life and working with an immensely talented cast of actors," says Carson. "The epic sweep of the whole story is going to carry the viewer along on an ever-developing wave of surprises, laughter, sadness and excitement they haven't encountered for some time."

Prophetic words indeed. As *ST:DS9* enters it fifth season, it has more than lived up to David Carson's expectations. ■

Interview conducted by Joe Nazzaro



EMISSARY DATAFILE

- In *Emissary*, we learn that the wormhole has been artificially created by a species of aliens that do not live in the same space-time continuum as we do. Thus, we encounter them unexpectedly within the wormhole itself. They have been sending out orb-like probes from the wormhole, one orb every century for a thousand years, seeking contact with other life forms. The orbs that have arrived each century are among the fundamental sacraments of the Bajoran religion.

- There are about 400 people on the space station, according to O'Brien. By the early part of season one, about 50 Starfleet officers and crewmen have been stationed there. On any given day there might be anywhere from 10 to 300 visitors to *DS9*, as ships come through with strange new alien races, scientists, merchants, and spies.

- The Cardassians had occupied Bajor for the last 60 years but recently pulled out of the sector after stripping the planet of all its usable resources. The Cardassians were introduced in the *Star Trek: The Next Generation* episode *The Wounded*, and their occupation of Bajor and the existence of an organised Resistance was shown in the *ST:TNG* episode *Ensign Ro*, although *ST:DS9* was not envisioned at the time.

- Although Gene Roddenberry gave his blessing to the idea of a spin-off *Star Trek* series, he sadly died before having a chance to discuss ideas with Executive Producer Rick Berman. Credit for initiating work on *Star Trek: Deep Space Nine* in part goes to former *Paramount Pictures* studio chief Brandon Tartikoff, who wanted another syndicated SF show for the studio.

- *Emissary* cost over $12 million to make. This cost covered designing and creating all the station sets from scratch, new designs and sets for the Runabouts, the high cost of staging the Borg attack at Wolf 359, shown in *Emissary* for the first time, and specials new effects for the wormhole.

- Over 20 minutes of footage was cut from the two-hour broadcast of the *Emissary* pilot. "I miss it all," Executive Producer Rick Berman told *Cinefantastique* in 1993. "There's a wonderful scene where Sisko goes back down to Bajor to return the orb to Kai Opaka that we took out. Cutting is horrible, especially when its something so close to you as the pilot was."

"The pilot was about a man trying to find peace in the face of personal loss. I was moved by the beauty and complexity of the story."

– Avery Brooks on *Emissary*

"Every time I see the show, I start to cry. I must have watched it at least six times. Sisko loves Jake and his wife so much. "Everybody understands what it's like to live a little bit too much in your past and to live with the death of someone you love that much. How to figure out how to live without them is very scary."

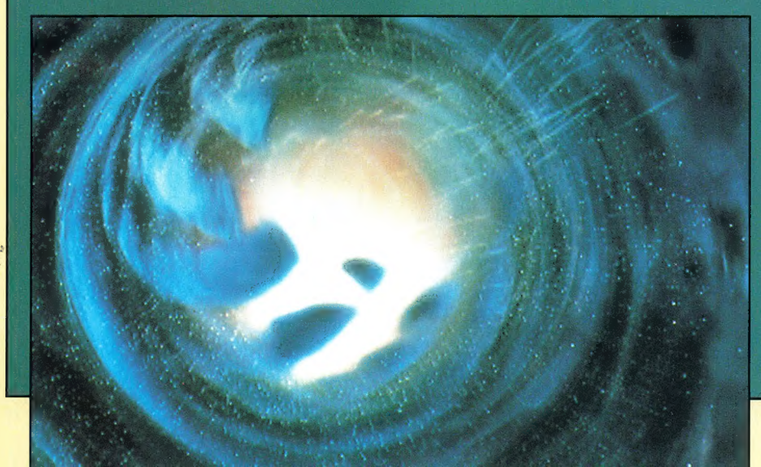
– Terry Farrell on *Emissary*, talking to *Cinefantastique* in October 1993

What is a Wormhole?

On *Star Trek: Deep Space Nine*, the wormhole near Bajor provides a shortcut from the Federation's Alpha Quadrant space to the barely explored Gamma Quadrant, transporting spacecraft between two parts of our galaxy separated by 60,000 light years. That's only 10,000 light years shorter than the distance the *U.S.S. Voyager* must travel to get back to Federation space after her unexpected transportation to the Delta Quadrant.

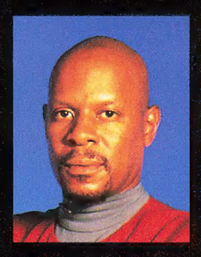
In today's fast-changing world of theoretical physics, a wormhole is the name that has been given to a 'corridor' through the space-time continuum, whereby a traveller or spaceship would pass through other dimensions which may exist beyond the three or four which we Humans are able to perceive at present. In theory, such 'wormholes' enable almost instantaneous travel between widely separated regions of space.

In *ST:DS9*, the Bajoran wormhole is no natural phenomenon but an artificially interstitial link created by a race that live outside of linear time. Such a technology may be hundreds of years away by 20th Century standards, but you may be surprised to learn that the mathematics of such wormholes are, even now, being calculated by theoretical physicists. Scientists Kip Thorne and Michael Morris postulated the idea of wormholes in space as far back as 1988, in response to a request from Carl Sagan for a means of 'faster than light' travel for his SF novel *Contact*. More recently, Italian space scientist Claudio Maccone suggested a magnetic field might provide a means of warping space to create wormholes, supported by Einstein's Theory of General Relativity which states that anything that contains energy, including a magnetic field, warps space.



If the means to warp space has been discovered by alien species then wormholes in time-space become a very real possibility, and the radiation they emit might just be detectable. With such a capability, traversing huge distances of space would be possible and the problems of nothing being able to travel faster than light are neatly sidestepped.

Of course, there is one problem: through theorising about the creation and existence of wormholes, scientists have worked out that that same radiation they might emit would also kill you if you tried to pass through one... find a way around that one and you're on the way to a *Star Trek* kind of universe! ■



Avery Brooks, who plays Captain Benjamin Sisko, is a Shakespearean actor also known for his role as the mercenary killer *Hawk* from the television series *Spenser For Hire* and *A Man Named Hawk*. In addition to his acting role, he has also directed several episodes of *ST:DS9*, including *Tribunal* (season two) and *Improbable Cause* (season three). For him, *ST:DS9* has been "blessed from the start. The first season was 'a good first date!'" ■

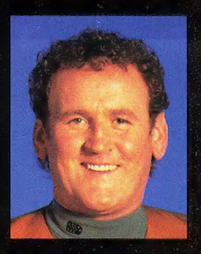
René Auberjonois, who plays Constable Odo, is also known for his role as Clayton Endicott III on the television series *Benson*. He also played Colonel West in the movie *Star Trek VI: The Undiscovered Country*, a small but pivotal role that was cut from the theatrical release but restored for video. He's also directed episodes of the series, such as *Prophet Motive* and *Civil Defense*.

"I have fleeting fantasies of what might happen, and if this show keeps going, where I imagine Odo would end and who he might be at the end of it all," says Auberjonois of his character. "They're really my own private fantasies, but they have something to do with a feeling I have that Odo is a far more spiritual character than he knows." ■

Alexander Siddig (formerly Siddig El Fadil), who plays Dr Julian Bashir, had so impressed the producers of *ST:DS9* in a stage production of *Lawrence of Arabia* that he was initially offered the role of Benjamin Sisko. When they found out he was only in his early twenties, they offered him the role of Dr Bashir instead. "

Four seasons on, Bashir is no longer a "plain and simple jerk," Siddig says of his character. "Bashir's nice to be around, and no one has a problem taking him on Away Team missions anymore..." ■

Terry Farrell, who plays Jadzia Dax, is a well-known model who has starred in several films, most notably *Hellraiser III*. She's come a long way with her character after early reservations. "I felt lost with all the technobabble," she told the US *TV Guide* in 1994. " I was running around the set yelling, 'I... don't... get... it!' I was so miserable I wanted them to fire me." ■



Colm Meaney, who plays Chief Miles O'Brien, was the first cast member from *ST:TNG* to transfer into the new series. He's appeared in a number of films, including *The Commitments* and, recently, *The Van*, written by Booker Prize winner Roddy Doyle. For Meaney, the longevity of his role is still something he finds strange. "I sit down and think we've been at *ST:DS9* for four years now. It's flown by and we're still having a good time!" ■

Armin Shimerman, who plays Quark, reprises his role as a Ferengi, which he played in the *ST:TNG* episodes *The Last Outpost* and *Peak Performance*. His previous television roles include a stint on *Beauty and the Beast* as Pascal. Shimerman and his countless fans feel he has definitely succeeded in improving the Ferengi lot in the *Star Trek* Universe. "Once I was cast as Quark, I had an agenda: to try and resuscitate and redefine the Ferengi if I could, and I must say, Max [Grodenchik] and I have come a long way towards doing that." ■

Nana Visitor, who plays Major Kira Nerys, spent a lot of time on daytime soap operas before moving into prime-time television. Her role was originally written for the *ST:TNG* character of Ro Laren, but actress Michelle Forbes decided to try for a film career. The role was rewritten to make Kira a former Bajoran Resistance fighter, not a Federation officer, creating room for some good conflict-of-interest between leading characters and also creating a main character who is not bound by Starfleet's Prime Directive. ■

Newly aboard is **Michael Dorn**, reprising the role of Starfleet's only Klingon officer Worf from *ST:TNG*. Prior to his considerably popular part in the *Star Trek* legend, the actor also played a regular role in the cop drama *CHiPs*.

Next year is Dorn's 10th anniversary playing the gruff Klingon, but he clearly sees the character's development as ongoing. "Worf has always been a guy who has made a few mistakes and he's learned from them," he says. "Basically, I want him to be a better soldier, instead of being chewed out all the time for killing people and stuff like that. I want him to still kill people, but do it within the law, you know!" ■

"Today is a good day to die!"

– Gowron, *The Way of the Warrior*

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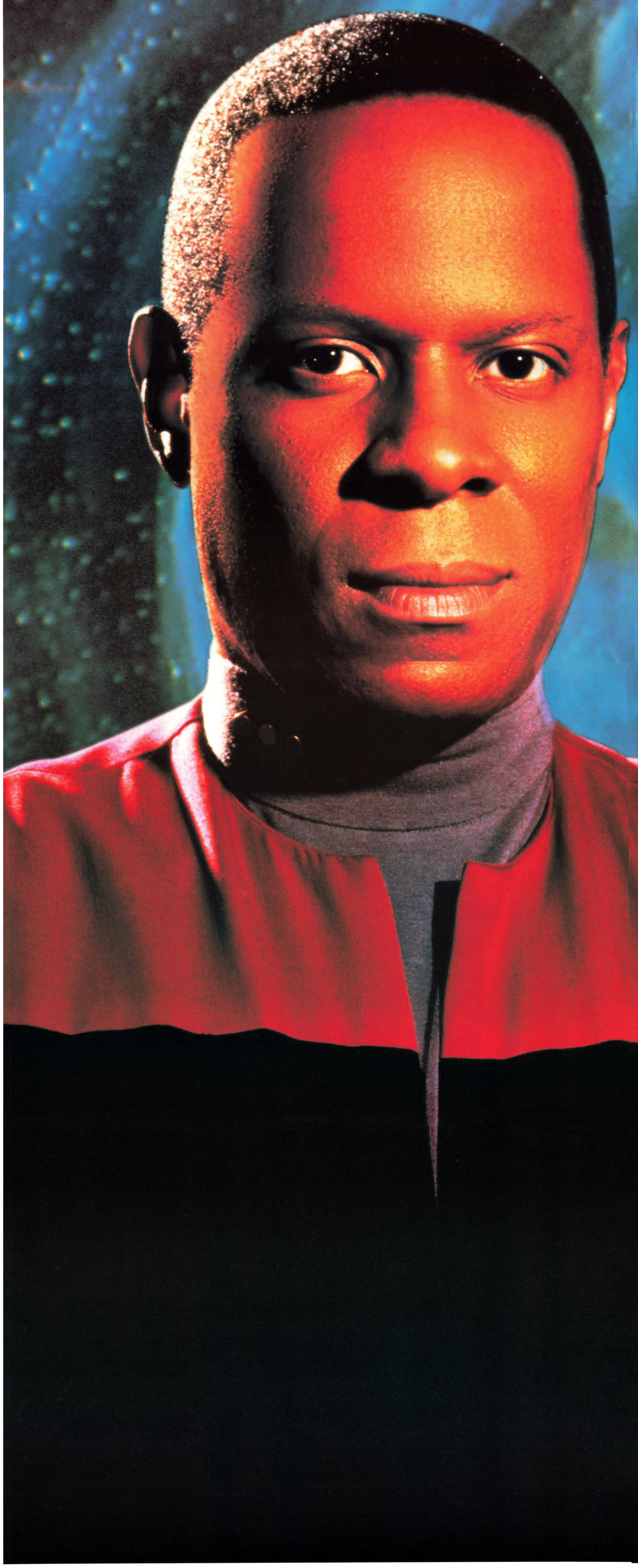
SISKO

Avery Brooks



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